THE VALLEY OF THE MUMMIES

AMORIUM AND ISTANBUL: EXCAVATIONS IN TURKEY

THE EATING HABITS OF THE MINOANS AND MYCENAEANS

DIGGING AT THE BRITISH MUSEUM

GALATIAN MASTERPIECES REUNITED

MUSEUMS AND COLLECTORS IN ANTIQUITY

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Gilded cartonnage on a male mummy from the Bahariya Oasis.
CHALCIDIAN BLACK-Figure AMPHORA BY THE PHINEUS PAINTER
with two registers of animals including winged sirens, felines, deer, a goat and a swan.
Ca. 520-510 BC. H: 25.4cm (10"") Intact. Ex CF. collection, Monte Carlo

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NEWS FROM EGYPT

Important Predynastic cemetery discovered

A major cemetery containing over 100 tombs dating as far back as c. 4500 BC has been located at Man- shiyah Ezaz, near el-Simbellaen in the central Nile delta. According to Dr Gaballah Ali Gaballah, Secretary-General of the Supreme Council of Antiquities, ‘the site could change the accepted time frame of the unification of Pharaonic Egypt.’ Many Predynastic and Early Dynastic objects have been excavated, including cylinder seals, pottery, and funerary objects. Some of (Khephren) which were inscribed with hieroglyphic texts and signs. Also found were ostrich and marble vessels with the name of the 1st Dynasty pharaoh King Den.

Chephren (Khafre's) pyramid closed for restoration

The pyramid of Chephren (Khafre) has been closed for restoration for a period of one year. Several cracks have appeared in the inner walls. The modern graffiti on the walls of the central underground chamber will be removed, except for the famous inscription on the south wall of the burial chamber by Giovanni Bzeloni, who was the first to enter in 1818. A new ventilation system will be installed, similar to that which was placed in the Great Pyramid of Cheops (Khufu), which was reopened in June. Dr. Zahi Hawass, the General of the Giza Plateau, noted that each of the more than two million visitors to the pyramid each year exhales about 50 grammes of water vapor, causing both increased humidity, now as high as 80%, and salt crustations up to 3 cm thick. A new lighting system will be put in place and the wooden stairway will be improved. Aircraft are now being rerouted from above the area to avoid the possible damage caused by their vibrations. When reopened, only 300 visitors a day will be allowed entry, the same as with the pyramid of Cheops (Khufu), in sharp contrast to the 5,000 thousand admitted previously.

Temple to Horus unearthed in Sinai

A New Kingdom temple dedicated to the falcon-headed god Horus has been discovered in North Sinai at Tell Habwa, three kilometres east of the Suez Canal. The monumental ruin, 2400 square metres, has a pylons eight metres wide and walls several metres thick. According to hieroglyphics inscribed on statues found in the temple, it was located in the ancient city of Tharo at east Qantara, Egypt’s gateway for travelers from the Delta, at the beginning of a military road to ancient Palestine once known as the Way of Horus.

Coffin and mummy of nobleman discovered near Saqqara

During the 24th excavation campaign of the Rijksmuseum van Oudeheden (the National Museum of Antiquities in Leiden), and the first in conjunction with the University of Leiden, a coffin with the mummy of a man of high status, c. 1450 BC, was found in a cemetery in the desert near Saqqara. The head of the mummy rested on a wooden headrest and was adorned with a gold-plated chest ornament and a heart scarab. The cemetery can now be dated 100 years earlier than previously supposed. It is one of ten burial complexes the museum had been investigating since 1975 in collaboration with the Egyptian Exploration Society.

The restoration of the tomb of Maya, treasurer to Tutankhamun, and his wife Merit, with the reconstruction of the burial chambers and their richly decorated reliefs, will be finished in 2000 and will then probably be opened to the public. The exceptional group of sculptures from this tomb on display in Leiden were acquired by the museum early in the 19th century.

Tutankhamun exhibition to be held in Japan

In the next two years four different exhibitions of antiquities from Cairo Museum will be held in different cities in Japan. In 2000 Japan will sponsor a year-long exhibition of the treasures of Tutankhamun, which will take place as part of a major exhibition of the ancient civilizations of China, India, Iraq, and Egypt. In return the Supreme Council of Antiquities will receive £3,400,000, which will be used for archaeological projects in Egypt.

Hibis Temple to be restored and relocated

The Hibis Temple, built during the reign of King Daruis, the Persian ruler of the 25th Dynasty, 521-486 BC, is the best preserved of all the temples in the Western Desert to the west of Thebes. Located in el-Kharga Oasis, it was also used by the Egyptian soldiers as a garrison until early in the reign of Alexander the Great. In the late 1950s it was noted that serious deterioration was taking place due to the rising level of ground water in the oasis and some initial attempts at conservation took place. As the water level continued to rise, a drainage channel was created and the sacred

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MINERVA 2
lake of the temple was re-excavated in 1979 to take some of the excess water. However, it did not help very much and physical damage became quite evident in tilting columns, cracks in the walls, and damage to the relics by salt in the water. A proposal initially made in the 1980s, when the temple was placed off-limits to visitors, to move it to higher ground has finally been adopted and a 2 1/2 year project will be undertaken to rebuild the temple after conservation on a site about 500 metres to the north. The temple will be insulated from further water damage and a new system of lighting will be utilized to bring out the important relics. This will be the most important salvage operation to take place in Egypt since Abu Simbel.

Ptolemaic settlement found at Berenike
A team of Egyptian and Belgian archaeologists have uncovered the remains of a Ptolemaic settlement at Berenike, due east of Elephantine and on the Red Sea coast, at the south-east tip of Ptolemaic Egypt (not to be confused with Berenike in Cyrenaica, present-day Libya). In the limestone houses they have discovered the statue of an unidentified deity, papyrus scrolls and pottery sherds with Greek texts, silver coins, and pottery. Following the completion of the excavations, the site and the adjoining Ptolemaic harbour will be open to the public.

Greco-Roman Cemeteries to be excavated in Alexandria
Following the construction of the terminus of the Qabbari bridge in Alexandria, excavations will continue on what is believed to be the ancient City of the Dead (the Necropolis), recorded by Strabo following his visit to Egypt in 30 BC. So far 37 hellenistic tombs have been found. The tombs, which usually have two or three chambers, many with inscriptions, surround the area of the terminus and could even extend as far as the seashore. One of the tombs contains a bed-shaped coffin, popularly called the 'wedding bed', inside which the groom was supposedly buried. Hathor, the goddess of love, was depicted on the ceiling of the tomb. The Governor of Alexandria has promised the Supreme Council of Antiquities that a residential area four square kilometres to the east of the bridge will be evacuated so that they may resume their excavations.

Earliest Egyptian mosque to be restored
The Amr ibn Al-As Mosque, constructed in AD 642 by Amr ibn Al-As, the Arab conqueror of Egypt, was the first mosque to be built in all of Africa. A LE 12,500,000 restoration of the mosque, which will take place over the next year, involving over 500 architects, engineers, workmen, and consultants from the Supreme Council of Antiquities, will hopefully correct the many errors made in previous repairs and restorations, the most recent of which were undertaken in the 1980s and 1990s. A 15-metre square section of the roof collapsed in 1996 resulting in injuries to three workers. Very little of the original mosque remains, as major changes were made over a period of 1300 years including an expansion of the original building in 1779 by the Mameluk Emir Murad Bey.

All of the columns of the diwan al-qibla, or prayer hall, which support the arcades leading to the main courtyard, will be taken down, restored, and reassembled, with damaged columns being replaced by similar ones of the same period from other monuments, now in storage. The restored cement ceiling of the mosque will be replaced by one of wood, more in keeping with the original structure. The floor of the prayer hall will be reinstalled on the same ground level as that of the mosque and the roof will be waterproofed to prevent problems with rainwater. In addition, the sewage system will be updated to prevent the leakage of subterranean water into the mosque. Finally, new lighting and security systems will be installed. This project continues the conservation work of the Supreme Council in Old Cairo, initiated three years ago with the restoration of the Ben-Ezza Synagogue and the Coptic Hanging Church.

Jerome M. Eisenberg, Ph.D.

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A 'straw poll' of the meeting showed an overwhelming majority in favour of a long deep bored tunnel, despite the additional cost involved, since it would do the least damage to the environment and the monuments of a major World Heritage Site. It was suggested in view of the accepted international significance of the site of Stonehenge and its surroundings, that international co-operative finance should be sought and could be the solution if the UK Government still could not be influenced towards the proposed and preferred tunnel.

Peter A. Clayton

AMUN AND MUT REUNITED IN CAIRO

An important four-metre-high limestone statue group of the Egyptian deities Amun and his wife Mut has been reassembled for the first time since it was broken up by stone robbers in the Middle Ages and is now on display in the Egyptian Museum in Cairo. It was originally set up in the Karnak Temple at Luxor in the Columned Hall to the north of the obelisk of Hatshepsut by the late 18th Dynasty pharaoh Horemheb (1321-1293 BC).

The head of the goddess Mut was excavated by Auguste Mariette in 1870 and the head of Amun, as well as parts of the torso and throne, were found about thirty years later. Initial attempts to reassemble the group in the 1890s were abandoned and the head of Mut, misattributed as Queen Tiy, wife of Amenhotep III, was placed on exhibition in the Egyptian Museum. The other pieces, and a number of fragments found in later years, remained in the basement of the Museum and in the storerooms in Karnak – in total of six different locations! Then, in 1994, some of the fragments were re-identified and the attribution was confirmed.

While over 250 pieces were gathered together, only 78 of them were used to reassemble the group following the measurement, drawing, photography, and recording of each piece. The surfaces were then cleaned and a protective coating of microcrystalline wax was applied. A frame-like structure was used for the first time in Egypt, to support the group with minimal intervention and it does not materially detract from the overall appearance. Since such a large part of this unique group was still missing – about 20 per cent of the surface, this method was thought to be the best since the filling in of missing areas would be speculative at best. The conservation project took place from September 1998 to June 1999 under the direction of Houring Sourouzian. Funding for LE 250,000 was secured by a USAID grant for the restoration and preservation of Egyptian monuments and antiquities under the supervision of the American Research Center in Egypt. In collaboration with the Supreme Council for Antiquities, the first grant to be made for the restoration of a statue rather than a monument.

Jerome M. Eisenberg, Ph.D.

NEW ARCHAEOLOGICAL MUSEUM ON IOS

The Greek Minister of Culture, Mrs Elizabeth Papazoe, opened a new archaeological museum on the southern Cycladic island of Ios. A large proportion of the collection consists of offerings found at the early or Protocycladic settlement of Skarkos dating from the third millennium BC, including a most interesting coin minted by the lores around 350 BC which depicts Homer with a laurel wreath circling the word 'IHTON'.

The permanent exhibits are housed at 'Amoira dekeion Megaron', one of the island's five neoclassical buildings restored to serve as a museum in Chora, the capital of Ios. Ios was among many Greek cities which laid claim to being the birthplace of Homer. As palm leaves are featured on many of its coins, it is thought that its first name was 'Phoinike' (Greek: palm tree). The Romans called the island 'Arisonoe', and Marc Anthony actually offered it back to the Athenian confederation from which the Iotes had walked away in the 4th century BC.

Address: Chora, Ios. Hours: 8.00-14.00 Tuesday to Sunday. Tel: 028691246.

Professor Theo Antikas and Laura Wynn-Antikas, Lithocho-an Olympus

'DAME DU VATICAN' SALVAGED FROM OBLIVION

A very large Coptic funerary cloth of linen dating to 225-250 AD, nicknamed the 'Dame du Vatican', which lay forgotten inside a glass case in the Vatican, has, after two years of restoration, been placed on view.

The life-size portrait of the lady, very-tall (1.8 m, or 5 ft 9 inches) is painted fully dressed wearing all her jewels. The cloth was discovered by Albert Gayet in the necropolis of Antinoe. He gave it to the Musée Guimet in Paris in 1899. The Guimet, in turn, donated the Coptic funerary cloth to the Vatican Museum in 1903. It was then rolled up, put inside a glass case and forgotten. It is now on view inside a special adapted case at the Vatican Museum.

D. L. Patané
SPIRIT AND MYSTERY OF BUTRINT PRESERVED BY ENLARGED BORDERS

On 18 June this year the Albanian government passed a law making the unspoilt buffer zone around Butrint part and parcel of the national monument. Enlarging the boundaries of the site in south-west Albania in effect preserves the beauty of Butrint's setting, safeguarding it from the threat of illegal construction work, or the threat of the building of a tourist village. The Albanian government is hopeful that when approached UNESCO will inscribe the enlarged area as part of the World Heritage Site.

In the 1998 Saranda workshop the participants agreed to lobby the Albanian government and UNESCO to enlarge the protected area around the World Heritage Site - in effect, to make the site an area stretching from the Straits of Corfu to Lake Butrint, a matter of more than 20 square kilometres as opposed to 20 hectares. It so happened that the Butrint Foundation's geophysical survey during 1998, of the open fields south of the Vivari channel, revealed a further 14 hectares of the (buried) Roman town. Evidently, at its zenith the classical port had occupied both sides of the channel, not just the knoll inscribed in 1992 as a World Heritage Site.

Everyone visiting Butrint, ancient Buthrotum, the World Heritage Site in south-west Albania, is struck by the beauty of its setting. The ancient and medieval city occupies a knoll beside the Vivari channel some three kilometres in from the Straits of Corfu, and guards the passage into Lake Butrint, a mere kilometre further up the channel. Under the communist regime, the area was off-limits to most Albanians. Only party members were permitted to pass through the customs post located ten kilometres north of Butrint. When asked at a Getty-sponsored workshop in Saranda in April 1998 what visiting the site was like in those days, all replied that it was mysterious. More than any aspect of the many archaeological monuments, they spoke of the special spirit of the place.

The unspoilt corridor of land either side of the archaeological site adds immeasurably to this sense of the unexpected. In the 30s, these were marshes where Gerald Durrell, as he describes in My Family and Other Animals, hunted for birds and reptiles. Under the influence of Chinese agronomists, the Albanian government drained the marshes in the 60s, but intentionally retained the spirit of a great archaeological site within a protected natural setting. When Nikita Kruschev asked to build a submarine base in Lake Butrint, he met with a damming refusal from Enver Hoxhe, Albania's ruthless dictator.

Lobbying in favour of protecting Butrint's sitting coincidentally appeared in Europa Nostri 1 (1999), the first edition of the pressure group's new magazine. Antonio Marchini Camia, Secretary-General of Europa Nostra, describes the view of Butrint as 'one of the most beautiful landscapes at risk in Europe.' The Albanian government sympathetically noted all these efforts. Thanks to the vigorous efforts of Edi Rama, the energetic minister of culture, and his director of national heritage, Dr Iris Poyani, the government passed a law on 18 June 1999 making the unspoilt buffer zone around Butrint part and parcel of the national monument. This will now be presented to UNESCO in an attempt to have the enlarged area also inscribed as part of the World Heritage Site. Thankfully, the threat of the building a tourist village close to the archaeological site, as well as other illegal construction - a menace that commonly affects the settings of great sites - has now passed. Butrint, thanks to Rama's determination, will remain a magical haven where visitors will be able to watch migratory birds as well as visit one of the Mediterranean's finest archaeological sites.

Richard Hodges is Scientific Director of the Butrint Foundation and Professor in the School of World Art Studies and Museology at the University of East Anglia.

WHITHER VENUS?

Reparation of war-looted treasures, notably paintings, is much in the news at the moment, and only to a lesser degree other art objects such as statuary. Where, one wonders, do or should such reparations cease? In a recent case, a 1.7m (5ft 7ins) white marble statue of the goddess Venus emerging from her bath in the well-known ciconiographic stance of discreetly hiding her charms with her hands, has been returned from the Pergamon Museum (formerly in East Berlin) to be put on show, after restoration, in the National Museum of the Palazzo Massimo in Rome.

The statue has a chequered history. It was found in the Roman baths at Lepcis Magna, to the east of Tripoli in Libya. It is but one item amongst the thousands that were looted from Italy by Germany during World War II. The Italian Government has made strenuous efforts to recover these items. Professor Mario Benedetti, president of the Italian inter-ministerial commission pursuing the return of looted works of art, noted that the German Government's decision was in line with the Wiesbaden Manifesto - an open letter written by an American army officer, William Farmer, to President Harry S. Truman, saying that the removal of works of art, a country's patrimony, was akin to a 'war crime.'

Venus, however, had been given to Herman Goering in 1940 by Italo Balbo, who had been Governor of the Italian-ruled province of Libya since 1934. The question now arises as to whom the statue should be rightfully returned - to Italy or to Libya, whence the Italians had appropriated it. The Libyan Government had laid claim to the statue as long ago as 1965. It has taken 59 years for the statue to be returned from Germany to Italy - how many years will it be before it goes 'home'? If at all, to Libya and the museum at Tripoli?

Peter A. Clayton

MINERVA 5
EXCAVATIONS AT AMORIUM HALTED AS NEW SPONSORS ARE SOUGHT

The 1999 field season at the important Byzantine site of Amorium in central Anatolia (Turkey) has had to be cancelled, and not only is the short-term future of the project now in doubt but also the long-term preservation and safety of the site is also threatened.

This state of affairs is extremely regrettable, especially in the light of the finds that have been made in recent years (see 'Recent discoveries at the Byzantine city of Amorium,' pp. 16-19), which have clearly demonstrated the potential of the site to reveal new and important evidence about the survival of urban life in Anatolia between the end of antiquity in the first half of the 7th century and the arrival of the Turks after their victory over the Byzantines at the Battle of Manzikert in 1071.

Plans for the 1999 summer season have had to be cancelled and, with the kind permission of the Turkish Ministry of Culture, the project has now been frozen. Despite a growing international reputation and increased scholarly recognition of the results that have already been achieved, Amorium failed to attract sufficient funding for this year's fieldwork. Indeed, the project has been fraught with problems for a number of years, mainly as a result of inadequate funding and support from Britain.

The death of Professor Martin Harrison shortly after the completion of the 1992 field season was a great blow and sad loss. His leadership, drive, and enthusiasm brought the project through its first six years, and it is largely because of his death that the publication of the final report of those years work has been so long delayed. The present director, Dr Chris Lightfoot, has devoted much of his time, energy and resources to carrying the project forward since 1993, despite the fact that since 1995 he has only held an unsalaried post as research associate attached to the Department of Archaeology at the University of Durham.

Dr Lightfoot has recently been appointed to a new curatorial post in the Department of Greek and Roman Art at the Metropolitan Museum of Art in New York. It is to be hoped that this move will act as a fresh stimulus for the Amorium project, although it may mean that a new field director, based at an American university, will be recruited in the already impressive list of American digs in Turkey. For the moment, however, Amorium's record as the longest lasting British excavation in Turkey is safe; Catalhoyuk will only pass it in the year 2004.

THE ALEXANDER THE GREAT RESEARCH FOUNDATION OPENS

At the foothills of Mount Olympus between Dion, the sacred city of ancient Macedonians, and the modern city of Litohoro lies the newly inaugurated 'Alexanderion Doma' devoted to research on the life of Alexander the Great and his ecumenical accomplishments. Built in less than two years the two-storey, 20,000 sq. ft. research centre was opened in July this year. The building will contain a museum of original and copied artefacts, temporary exhibitions, several research and lecture halls, and a library containing over 50,000 titles, all focussed on the life and times of the great Macedonian king. Visiting scholars, researchers, and students, as well as the general public will be able to use its rich resources in the near future.

In the opening ceremony the President of the Greek Parliament, Apostolos Kaklamanis, outlined the principles and the aims of the Foundation, referring to Alexander the Great's memorable speech in front of 9000 dignitaries at Opis, in 324 BC: 'May all mortals live in harmony as one nation for the common good... I do not divide peoples into Hellenes or barbarians as do the narrow-minded... I judge them by one criterion only, virtue. To me every good foreigner is Greek, and every bad Greek is worse than barbarian...'

The idea of constructing a memorial in honour of Alexander was originally conceived by the Pan-Macedonian Association of the United States and Canada. Thanks to their generous donations and to the efforts of Professor Dimitri Pantermalis, MP and President of the Parliamentary Committee on Greeks living abroad, governmental funds contributed an additional one million dollars for the building of the research centre. Set in 20 acres near the archaeological park of Dion the visitor will be able to admire the sacred Macedonian site, visit its Museum and open-air theatre, and finish with a 30-minute walk at the 'Alexanderion'.

Address: Alexanderion Doma, Litohoro-on-Olympus, GR-60200 HELIAS. Telephone: (30) 35153 206.

Laura Wynn-Antikas
Litohoro-on-Olympus
RECENT DISCOVERIES IN THE ROMAN FORUM

Over the past few months archaeologists have been working in the Roman Forum in areas previously covered by public gardens. The recently launched new plan will clear these areas for excavation and make a large archaeological park out of the Via dei Fori Imperiali which links Piazza Venezia to the Coliseum. Important discoveries are being made daily.

In June the plinth for a gigantic bronze statue of the emperor Trajan on horseback placed on a direct axis with Trajan’s column was found (Fig 1). Fragments of marble that probably covered the floor of Trajan’s temple have also been retrieved. Together with the other recent finds, notably sections of monumental columns of precious yellow marble from Africa (Fig 2), these discoveries completely change previously held theories about Trajan’s Forum and temple complex, causing new adjustments to be made to the existing plans of it.

Additional finds include an 8th century BC well in Caesar’s Forum with material dating from the time of the founding of Rome. Beside it, two 10th to 9th century graves have also been found. The second grave complete with pottery grave goods was found on 28 July (Fig 3).

At the Temple of Peace, the least known of the temples in the Forum, plinths have been found bearing Greek inscriptions with the names of famous Greek sculptors. The implication is that they supported masterpieces formerly taken by Nero for his Domus Aurea and later moved here by the emperor Vespasian (AD 69-79). Thus the temple garden and the statues became one of the first open air museums which was open to the public. Irrigation channels and intricate fountains discovered in the same area provide new insights on the plans of monumental imperial gardens in the capital. Fragments from the Forum Urbs were also found, allowing areas of the original marble map of Rome to be further filled in.

D. L. Patané.

SUNKEN ROMAN SHIPS FOUND AT PISA

In Roman times the city of Pisa, more famous nowadays for its leaning tower, had a prosperous harbour. As so often happened in late antiquity, the harbour silted up and its commercial viability declined and then came to a stop. Recent excavations for new offices for one of the city’s train stations came down on the ancient harbour and, buried in the deep silt, the remains of a Roman ship were discovered. Italian law requires in instances of archaeological discoveries that work be halted while the archaeologists are called in. This was done, and three further ships, several still with cargo, and part of an ancient quay were found.

Sixteenth century accounts of Pisa refer to an area called Porto delle Conche (Port of the Basins) and apparently referred to an inland harbour whose whereabouts have since been lost. All indications are that the new find has relocated the ancient harbour. Because of the ships being buried in river silt (of the ancient Auser River), the woodwork is especially well preserved (Fig 1). The timbers of one hull are 46 ft long with a breadth of 26 ft and are in exceptional condition. The design suggests that it may be a warship and pottery associated with it indicates a date in the mid-2nd century AD. The find is therefore of prime importance since it

Fig 1. The well-preserved timbers of one of the San Rossore ships.

Photos: D. L. Patané.

Illustrations:
Figs 1-2: Filippo Salviati;
Fig 3: D. L. Patané.

MINERVA 7
would be the first example of an imperial warship known to survive.

In a second ship, dating to the 1st century BC, much of its cargo, including intact amphorae (wine jars usually, but often used to transport dry goods such as olives) was found (Fig 2). The other two ships included another cargo ship, but this time lacking any evidence of its cargo, and a much smaller boat that produced some wickerwork, rope, and a leather sandal.

Among the finds from these ancient ships at San Rossore, Pisa, are a variety of pottery that includes fragments of an Etruscan painted crater, various types of Spanish domestic pottery (including amphorae), Roman terra sigillata (Samian ware cups), a gold fibula, and glass vessels that include two pillar-moulded bowls, one red, one blue, and a flagon with a moulded facing Medusa mask at the base of its handle.

The discovery of four Roman ships in such an excellent state of preservation is of major importance. The project director, Stefano Bruni, of the Tuscany Archaeological Superintendence has a huge conservation problem on his hands since only a process of slow drying can the timbers of the ships be preserved and, hopefully, then put on public display in an appropriate setting. There is also the archaeological problem of excavating and recording the remains and the finds and, not least, in safeguarding the latter against attack by robbers.

Peter A. Clayton

MUSEUM OF ANTIQUITIES IN LEIDEN BEGINS TO OPEN REFURBISHED GALLERIES

In November the National Museum of Antiquities in Leiden, in the Netherlands, opens its newly renovated exhibition halls with the exhibition ‘Ritual and Splendour: Ancient Masterpieces from the Miho Museum in Japan’, previously exhibited in Austria at the Kunsthistorisches Museum in Vienna.

The exhibition’s collection of 56 works of art from the ancient Near East, Egypt and the Classical World, mainly made of silver and gold, come from the collection of the Miho Museum in Shiga, near Kyoto in Japan, and are of a remarkable beauty and quality.

The collection was assembled by Ms Mihoko Koyama, with the advice of international specialists in the field of ancient art and based on the fundamental concept that the beauty of art inspires the soul (see coverage of the Miho Museum in January/February 1998 issue of Minerva). On show in Leiden are jewellery, amulets, bowls, dishes, and reliefs.

Bire Walvis, Rijksmuseum van Oudheden.

LETTER TO THE EDITOR

I write to thank you for Minerva. The past is our most precious heritage, and with each issue a relative ignoramus like myself may enter more deeply into this heritage. The magazine can obviously be appreciated at various levels; there are scholars who are challenged or enlightened as well as those less fortunate who are at the beginning of an exciting journey. Minerva is so sure a guide – and so entertaining, too. (I especially enjoy the numismatic notes.) I usually lay down my copy to more swiftly move to the library, to read up on what you have told us.

I try in my own fumbling way to build a bridge between art and everyman/woman, and I salute a major Pontifex.

Gratefully yours

Sister Wendy (Beckett)
Camelite Monastery, Quidenham, Norfolk.

Past books of Sister Wendy’s include Sister Wendy’s Odyssey, and The Story of Painting. Two new publications are due out in the autumn.

PROFESSOR BARRI JONES

It is with regret that we announce the death of Professor Barri Jones, Professor of Archaeology in Manchester University on 16 July. Barri was engaged in fieldwork in North Wales where he suffered a heart attack and was dead on arrival by helicopter in Aberystwyth. He was due to retire next year.

Our long term subscribers will recall that Barri Jones played a significant role in the early days of Minerva. He joined the foundation team with our Consulting Editor, Peter Clayton (an old friend of his and fellow guest lecturer on Swan Hellenic cruises). Barri brought not only his wide archaeological expertise and publication knowledge to the first two years but also the incorporation of the magazine Archaeology Today (formerly Popular Archaeology), with which he had been closely associated before its demise.

Barri Jones was a strong and guiding force as the Secretary in the early days of RESCUE, the British Trust for Archaeology, set up in 1971, and was subsequently a Trustee of the group. Amongst his many publications his popular book, Past Imperfect: The Story of Rescue Archaeology (1984), was a seminar work that examined the path of media coverage and Parliamentary debate leading up to the long-awaited legislation of 1979. It is still a book that can be read with profit. He was particularly noted for his archaeological work in his native Wales, on Hadrian’s Wall, and in Roman Libya where he was co-director of the Unesco Libyan Valleys Survey.


Peter A. Clayton

MINERVA 8
THE VALLEY OF THE Mummies

An accidental discovery leads to an important new excavation of a necropolis of thousands of mummies at the Bahariya Oasis. Naglaa Habib El Zahlawi, who works for the Supreme Council of Antiquities, reports on this important find.

In the western desert 365 kilometres south-west of the famous Giza plateau lies the Bahariya Oasis, 200 kilometres further to the south-west is Farafra Oasis. Together they form the northern oases of Egypt located 200kms from the Libyan border. Bahariya is a region of exquisite beauty from the surrounding mountains down to the valley of 4000 square kilometres lush with palm, olive and apricot trees (Fig 1). Civilisation flourished here as early as the Old Kingdom. In the hieroglyphic texts the place is called Djesdjes; El Wahat, the actual name of the oasis, derives from the hieroglyphs, ur hat, which simply means oasis. It is mentioned in the Edfu texts and the relative wealth of the region is alluded to in wall paintings in Theban tombs where the Oasis representatives are seen presenting tribute.

The earliest documentation for the area dates to the 11th Dynasty, c. 2040-1991 BC, when the Egyptians were defending their borders from the constant Libyan attacks. In it Mentuhotep II (c. 2010-1998 BC) refers to his victory over the Libyans. In the 12th Dynasty Amenemhet I (c. 1991-1962 BC) sent his son Senusret I to control the area and reaffirm his supremacy over Egypt’s borders. In the 19th Dynasty, Seti I (c. 1291-1278 BC), realising the importance of the western borders, built forts there. Merneptah (1212-1202 BC), the 13th son of Ramesses II, drove back invaders attempting to migrate to the area as mentioned in his victory stele exhibited in the Cairo Museum.

The pharaohs continued to struggle against the same invaders but the highly organised Libyan soldiers succeeded in gaining a foothold that enabled them to form
their researches in the Bahariya and Farafra oases, began excavations to reconstruct a more detailed history of the region. Beginning at the necropolis, situated 6 kms from el-Bawiti, immediately east of el-Qasr, many tombs were found cut in the rocks. Coffins buried on a superficial level were unearthed together with large amounts of pottery, coloured beads, and makeup implements (kohl flotes). Coffins without any decoration were also found, which is where problems began since excavated mummies which need scientific recording and measurements before their removal because of possible damage by humidity or sunlight, also need a special on-site laboratory to be constructed before such studies could begin. A specialist was urgently needed to follow meticulously the whole operation which was being run by a team of very enthusiastic and efficient archaeologists.

Meanwhile, according to Dr Zahi Hawass (Fig 2), Under-secretary of State for the Giza monuments, the Valley of the Mummies was discovered by chance, when a donkey put its hoof into one of the grave shafts. Many additional tombs were then revealed in the necropolis.

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Fig 5. Laid out side by side in several chambers, many of the mummies were covered in brightly covered cartonage (a form of papier mâché).

the 22nd Dynasty. A noted Egyptologist, Dr Ahmed Fakhri, discovered a 23rd Dynasty monument of the Libyan pharaoh Sheshonq IV (793-787 BC) located in el-Eyun, northwest of Bahariya, and monuments of the 25th Dynasty Pharaoh Shabaka (712-698 BC), are to be seen in el-Qasr, at the crossroads of the oasis.

Beginning in 1993, the Supreme Council of Antiquities, continuing
Each of four tombs excavated contained about 50 mummies stacked in piles which were classified into four categories: those gilded with a thin layer of gold, possibly belonging to members of a ruling family; those covered with finely detailed painting on cartonnage; anthropoid coffins made of pottery; and linen-wrapped mummies. Some specimens were removed and exhibited temporarily in one of the Bahariya storage depots.

Details of some of the decorated mummies have been released. A linen-wrapped mummy from tomb no. 54 has no decoration but stuccoed cartonnage covers the head, face, and chest. A polychrome scene presented in four vertical columns depicts a man worshipping the gods. Two of the Four Sons of Horus appear each side of a central square with a squatting figure of Osiris and above three huge royal uraei (cobras) with solar disks complete the grouping. Three squares beneath show a priest holding a standard of Anubis on the left and the deceased worshipping on the right – between them squats Anubis, the bird of Thoth, god of wisdom. The feather in front of him is significant as it symbolises Maat – justice, truth, and correct behaviour. The crown over the deceased's head has floral decorations and a figure of Horus wearing a solar disk with the sacred uraeus bearing the Maat feather on its head. The face is covered by a fine veneer of gold.

The second mummy was of a lady wrapped with linen bandages; her gilded face is turned toward her husband (Fig. 10), who was buried by her side, thus suggesting the tradition then current that husbands and wives are bound together in the Afterlife. The husband also turned towards his wife. The chest of the lady's mummy is covered by a brightly decorated cartonnage panel with three columns and her breasts are moulded in relief and gilded (Fig. 11) but the cartonnage was partly damaged when the necropolis roof fell in. Between her breasts the cartonnage is decorated with a painted Apis bull with a sun disc on its head and the jackal-headed god Anubis shown with a square on top of his head. The soul delivered from the body is symbolised by a man coming out of a box inscribed within the square, and spreading his arms. The Four Sons of Horus are depicted facing each other on the other two columns; and three sacred cobras (uraei) are inside another square. The details of the
Fig 10. Unusually the head on this lady’s cartonnage is turned slightly to her right, almost as if she is looking at her husband (?) beside her, both of them bound together in death as in life.

Fig 11. Between the moulded gilded breasts of the female mummy is painted a square pectoral with the sacred Apis bull, a sun disc on its head, walking right.
New Excavation

gilded face are exquisitely done. The lady wears earrings and a crown with four rows of red coloured beads over her curled hair, dressed in the style seen in terracotta statues of the period. The goddesses Isis and Nephthys spread their wings in a protecting attitude over the cartonnage that covers the neck and the lower part of the head.

The husband’s mummy (Figs 12, 13, 14) is very eloquent, even in the grave, as the position testifies to the good relationship between them. The vignettes depicted on his chest are those of the judgement of the deceased before Osiris seen seated on his throne while Anubis is weighing the heart against the Maat feather in the other pan of the scales. Thoth is recording and reporting the judgement results to Osiris. Priests wearing masks of Anubis, Lord of the Necropolis, are pictured performing rites over the

Fig 14 (top left). The headdress of the male mummy (Fig 12) has the unusual decoration of double uræi (sacred cobras) on the forehead, normally a symbol only of royalty in earlier periods.

Fig 15 (above). The cartonnage on this child’s mummy is decorated with panels of rearing uræi and gods seated in pairs.

Fig 16 (right). Looking down into the excavation at Bahariya in March 1998 with burial chambers arranged on either side of a central room.

MINERVA 13
mummy masks and coffins. Anubis was in charge of embalming, weighing the heart in the Hall of Judgement, and protecting the body of the deceased.

Dr Gaballah Ali Gaballah, Secretary General of the Supreme Council of Antiquities, announced that 105 mummies, including children (Fig 15), have now been unearthed under the direction of Dr Hawass, together with many objects from this area now called the Valley of the Mummies. Another 10,000 or so mummies are expected to be eventually located in the necropolis, which is four miles in length and dates from c. 330 BC to c. AD 400. Most probably the next excavation season will reveal more details. So far the objects found have been mainly funerary offerings for women: beautiful pottery, statuettes representing the god Bes (protector of women in childbirth), bracelets and earrings, semi-precious stones, amulets, pottery and perfume containers. Also found were bronze censors, small bronze statues of major deities in the Osiran mythology, and coins of the Graeco-Roman period. Each tomb usually consists of an entrance and a room preceding two burial chambers (Figs 16, 17). A temple dedicated to Bes containing a lifesize statue of the god was also uncovered, as well as a nearby factory for producing wine.

Dr Gaballah praised the efforts of the SCA staff: 'Our knowledge of the history of the area has grown and will continue to grow as we gain more important details – our efforts will not stop here and our team of archaeologists, restorers, and scholars are always ready.'

Monuments from many dynasties cover the Bahariya and Farafra Oases such as at el-Qasr where a 26th Dynasty temple was erected. In Qaret Helwa ('the beautiful hill'), 4 kms north-west of el-Bawiti, is the 28th Dynasty tomb of Amenhotep Huy, Governor of the oasis. The walls still retain the bright coloured scenes depicting rituals, as well as aspects of everyday life. Graffiti on the walls referring to wine storage reflect one of the economical pursuits of the region, wine was exported from the oasis to the Nile Valley. With these dynastic records nearly all of Egyptian pharaonic history can be read throughout Bahariya. It continues into the Greek period with the Temple of Alexander the Great (Fig 18), which was probably built during his return from Siwa Oasis. There still exists the remains of a destroyed Roman triumphal arch. At el-Hayz, located between Bahariya and Farafra, there are few Christian remains, but the Arab presence is apparent in several locations, mainly at el-Qasr, where the forts and fortifications of Qasr Allam, Qasr Mesquesheb, and others are notable.

As Dr Gaballah noted, 'the oasis has a long history and its location over the Egyptian borders attracted everyone because of the life-giving springs that exist in the Oasis, but now we also gain nourishment from the information unlocked from the monuments of this ancient land.'

Fig 17. The cartonage coverings on a number of the mummies found in the burial chambers had been damaged by falls of debris and need careful conservation and restoration.

Fig 18. The Temple of Alexander the Great at Bahariya was probably built when he returned from his journey to the temple and oracle of Amon in Siwa Oasis in 332 BC.

All illustrations courtesy of Marc Deville/ESP
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Interactive Collector ‘is a hub of up-to-the-minute information on objects for sale in the art, antiques and collectibles world...’

Time Magazine, November '98

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The ancient and medieval city of Amorium (the modern village of Hisarköy) lies approximately 180 km from the Turkish capital of Ankara in central Anatolia. After a preliminary survey season in 1987 excavations started in earnest under the auspices of Oxford University in 1988, directed by Professor R. Martin Harrison (1988-1992) and then the writer (1993-98). It is one of only two British excavations in Turkey (the other being the famous prehistoric site of Çatalhöyük) and presently holds the record as the longest continuous excavation ever conducted by a British team in Turkey (a rather poor record when compared, for example, with the Austrian achievement at Ephesus over the last century).

An international team of 15 to 20 people, including a number of Turkish archaeologists, conservators, geophysicists and students, participates in the summer field seasons at the site and contributes to the research and publication programme. In recent years the project has been largely funded by the British Institute of Archaeology at Ankara in the UK and Dumbarton Oaks, acting on behalf of the Trustees of Harvard University, in the United States, supplemented by generous donations from the 'Friends of Amorium'.

In the Hellenistic and Roman periods Asia Minor was literally dotted with cities (Fig 1), whose wealth, vitality, and mutual rivalry should be regarded as important factors in the long-term survival of classical civilisation. So it was their demise in the first half of the 7th century AD, caused by a combination of natural disasters, economic problems, and enemy invasions, that led to the end of antiquity and the onset of the so-called Byzantine Dark Ages. Amorium, however, was one of a small number of cities that survived the transition into the medieval period. Other sites that are likely to have remained major urban centres include Caesarea Cappadociae (Kayseri), Iconium (Konya), Attaleia...
Fig 3 (above). Present-day villager grazing his sheep on the site of Amorium.

Fig 4 (below). Obverse of the lead seal of Nicephorus Melissenus (c. 1070), depicting the Virgin with Child. D: 29 mm. AM97/SF3719.

(Anatlya), and Dorylaeum (Eskitelit). In contrast to these places, which later developed into large and important Turkish cities, Amorium dwindled into insignificance under the Seljuks and Ottomans (Fig 2). The Turkish settlement of Hisarky appears to have been abandoned in c. 1800 and was only resettled (as Hisarköy) with refugees from the Balkans in 1892. This fact makes Amorium an ideal excavation site. The post-Byzantine but pre-modern occupation is restricted largely to the man-made mound or Upper City, while most of the much more extensive Lower City has remained open ground (Fig 3) used for grazing or small-scale cultivation since the Byzantine city was abandoned.

During the Middle Ages Amorium enjoyed a prominent position amongst the surviving cities of Asia Minor. It had a chequered but eventful history and, standing on one of the two major military highways that linked the capital, Constantinople, with the all-important eastern frontier with the Arab Caliphate, it was frequently visited by leading historical figures. The first of these was St Theodore of Sykeon, who passed through Amorium on his travels in the late 6th century. Later, in the second half of the 7th century it became the capital of the Byzantine province of Anatolikon and headquarters of the Army of the Anatolics, the largest Byzantine provincial army in the East. Amorium was regarded by 9th century Arab sources as the greatest Byzantine city in Anatolia and was frequently attacked during the almost annual invasions that the Arabs launched into Byzantine territory in the 7th-9th centuries. The city also fathered the Amorian dynasty of Byzantine emperors (820-867), and the sack of Amorium in 838 during the reign of its most famous son, Theophilos, recorded extensively in both Byzantine and Arab literature, was the immediate cause for Iconoclasm to be discredited and for the restoration of orthodoxy to the Greek Church in 843.

Naturally, the historical importance of the Byzantine city is matched by the richness of the archaeological discoveries. Many significant new discoveries have been made; for example, in 1995 the first recorded specimen of a new sub-type of the common 11th-century copper alloy coinage known collectively as Byzantine 'anonymous folles' was found at Amorium, while the chance find in 1997 of a well-preserved lead seal (Fig 4) belonging to Nicephorus Melissenus, later to become brother-in-law to the emperor Alexius I (1081-1118), indicates the continued importance of the city well into the 11th century.

Likewise, in 1998 six fragments from different free-blown glass vessels made from a very special type of glass that changes colour when held up to the light were recorded from the site. Previously only one frag-
far is a section of the main city walls, including a gateway and a large triangular tower that were constructed in the late 5th or early 6th century. These are probably the walls that are referred to in *The Life of St Theodore*. Evidence has been found during the excavations to show that the fortifications were extensively damaged by fire. The sudden destruction of the city walls may, with some confidence, be associated with the siege and capture of the city by the Arabs in 838 (see *Minerva*, January/February 1994, p. 14-15).

Work in 1998 also made it clear that the area immediately behind the walls contained buildings that were used as living quarters in the early 9th century. These too were violently destroyed but, as the city recovered after the sack, the area was again reoccupied. Some rooms were cleared and refurnished, while others were constructed on the foundations of the demolished fortifications.

Also in the Lower City the main body of a substantial church (Fig 8) has been thoroughly and carefully excavated, revealing an aedicule basilica with a similar history to the fortifications but completely rebuilt as a domed basilica in the late 9th or early 10th century (see *Minerva*, July/August 1996, p. 25-28). The fine opus sectile marble floor (Figs 9-10) (including a unique glass mosaic roundel), the brightly painted frescoes on walls (Fig 11) (one panel is still *in situ*), the gold-glass and polychrome mosaics that once adorned the vaults and domes, and the rich assortment of marble furnishings (Fig 12), now stored in the depots, emphatically demonstrate that this Middle Byzantine church was wealthy and well maintained.

In 1998 a tomb was discovered built into the floor of the narthex of the church at the west end. The brick-lined tomb (Fig 13), complete with an arched canopy at one end, contained the undisturbed remains of two individuals, together with an iron bracelet and five copper alloy coins, all belonging to the reign of

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**Fig 8 (above).** General view of the Lower City church, showing the opus sectile floor with the foundations of the ambo in the centre, behind, the bema and synthonium.

**Fig 9 (left).** General view of the Lower City church, looking west, showing the remains of the opus sectile floor in the bema and naos.

**Fig 10 (below).** Detail of the Middle Byzantine opus sectile floor in the naos of the Lower City church.

**Fig 11 (below).** Preserved fragment of a Middle Byzantine fresco on the main south wall of the Lower City church, after conservation in 1998.

**Fig 12 (above).** Baluster post fragment found in the Lower City church in 1998. II: 0.52 m. AM98/T1362.

**Fig 13 (below).** Tenth century tomb in the Lower City narthex, after excavation.
Fig 14. Detail of the arched west end of the tomb, showing how it was inserted into the floor in front of the Middle Byzantine additions to the west wall of the narthex.

1998 season, in the centre of the site close to the church, have exposed part of a complex series of buildings. These were surrounded by a substantial defensive wall (Fig 15) during the Middle Byzantine period, once the main city walls had been demolished. Traces of occupation stretching back from the 11th century to at least as far as the 7th century have so far been recorded (Fig 16).

The stratigraphy is at times difficult to follow or interpret, but it is clear that at least one building was originally part of the Roman or Late Antique city and, from the number of water pipe fragments and the evidence of the marble revetments slabs covered in limewash, it may be surmised that it once served as baths. However, of greater significance is the fact that this building was repaired, refurbished, and adapted for other uses in its long subsequent history. The area was only finally abandoned, along with the rest of the city, when the Byzantines fled westwards to escape the terror of inces- tant Turkish raids in the aftermath of the battle of Manzikert in 1071.

Before excavations started it was generally thought that the Byzantine city of Amorium was restricted to the fortified area on top of the large man-made mound that forms the most prominent feature of the site and now dominates the small Turk- ish village of Hisarköy, most of whose houses are evidently built on top of ancient ruins. However, recent work has proved conclusively that the much larger Lower City continued to be occupied throughout the Byzantine period and contains some of the city’s principal medieval buildings. Thus archaeology has been able to substantiate the claims made by Arab geographers that Amorium was one of the largest cities in Anatolia in the Middle Ages.

For the present, fieldwork has been suspended while efforts are concentrated on the final publication of these important results. The archaeology of medieval Anatolia is poorly known, and attention is usually devoted to isolated structures such as castles, palaces, and churches. At Amorium, on the other hand, it is possible to see fortifications, civic and ecclesiastical buildings in a full urban context, alongside domestic and industrial quarters.

It would seem highly desirable for work at the site to continue for many years to come in order that as full a picture as possible can be obtained of what life was like in Byzantine times.

Of course, modern archaeology requires us to take a responsible attitude towards not just excavation, but also to conservation and site enhancement.

Although Amorium may not have the touristic potential of many other ancient cities in Asia Minor, the site enjoys the unique position of preserving for posterity a record of urban continuity from antiquity through the Byzantine Dark Ages into the Middle Ages. As such Amorium has an important place in the cultural heritage of Turkey.

Dr Chris Lightfoot is the Director of the Amorium Excavations and his research is now working in the Department of Greek and Roman Art at the Metropolitan Museum of Art in New York.

Fig 16. Copper alloy earring. Maximum dimensions 4.6 and 3.6 cm. Similar earrings, dated to the 11th-12th centuries, have been recorded at Corinth.

AM98/SF3986.
PROBLEMS IN ITALY: ROME GETS TO GRIPS WITH ITS PAST

Richard Hodges interviews Dr Mario Serio, Director-General of Italy's Beni Culturali

Italy is experiencing a ferment of archaeological activity. The Forum of Rome is witnessing the biggest excavations since Giacomo Boni unearthed it a century ago. Pompeii is being reorganised by an energetic Superintendent, Piero Guzzo, with a helping hand from the World Monuments Fund. Up and down the peninsula, encouraged by a dispersal of regional funds from the European Union, cities, towns and parishes are creating archaeological parks to make their local ruins more visitor-friendly. The centralised state with its cumbersome bureaucracy is being challenged by Italy's increasing emphasis upon regionalisation.

All this activity, along with open museums long since chiusi per restauro, renovating monuments, and generally putting some vitality into Italy's world famous cultural property, has been at the heart of Walter Veltroni's two-and-a-half years as Deputy Prime Minister and Minister of Culture.

Veltroni vacated his post in the government reshuffle last November, but ensured that Giovanna Melandri, a close colleague, was appointed to take over his programme. Strategy is one thing; implementation, in a country which prides itself on the mantra that nothing changes, is another. The Soprintendenza, after all, is very bureaucratic, behind-the-times, and lurking in the background is the unhealthy spirit of corruption. Responsibility for Veltroni's revolution lies with the Director-General of Beni Culturali, Dr Mario Serio, who has had to persuade the patchwork quilt of regional superintendents covering Italy and the army of poorly paid employees to come to terms with the winds of change.

Mario Serio is a historian and archivist by training. He advanced to be a Superintendent of Rome's archives before winning the apparently poisoned chalice of Director-General in 1994. He is a genial mandarin; a civil servant who is genuinely friendly, talkative, and apparently open. He seems to listen and respond with a twinkle in his eye as he deftly crafts a seemingly straightforward reply. Gone, in other words, is the age of senior officials acting like popinjays and speaking in riddles.

Dr Serio is the reformer at the heart of an Italy coming to terms with globalisation and ever-increasing integration with the European Union.

We met in the modest sitting room attached to the Director-General's office on the first floor of San Michele, the great papal palace which lines the west bank of the Tiber just south of Trastavere. It was early evening, and the porter had pointed me towards Serio's office, lazily waiving the normal rule of taking my passport or making me dispose of a name-badge. San Michele is basking in a moment of relaxation. The Director-General was quick to explain why:

'Italy has made a political choice — molto forte — not just in managing its cultural patrimony but also for the country's economy. The government is determined to take a political initiative which may seem a little unusual in those countries which do not have Ministries of Culture.

First, the Ministry is strengthening its hold over its resources in the face of new figures who have entered the field of cultural politics — the towns, provinces, regions, dioceses who are seeking to invest in their own patrimony. We are drawing up agreements between this Ministry and these institutions to encourage and control new initiatives.

Second, our resources for this vast, rich patrimony were small and spread thinly. From 1998, 1,000 milliardi (about $600 million) has been added to the normal budget of 500 milliardi. We now have 1,500 milliardi (about $900 million) to spend this year. The increase is based on a reforming project leading to investment in all Italy's cultural resources, not just in Rome, Florence, Pompeii, and Venice, but throughout Italy. This is a regional strategy.

Third, the Minister is leading a modernisation campaign. Its activities have to be rationalised in economic terms; our organisation needs overhauling; and we must modernise our technological systems.

This reform, started by Veltroni, being continued by the new minister, will replace a heavy centralised structure with a light one, providing modern opportunities. Pompeii is a good example of these reforms: it now has an autonomous administration with its own manager.'

"Was this a short-term solution", I asked him, "or part of an unfolding, long-term plan to reap the long-term benefits from Italy's unequaled treasures?"

'There is a strong emphasis being given to celebrating the Jubilee [the Catholic anniversary that now occurs every twenty-five years in 2000]. We are fostering collaboration with the Vatican to provide pilgrims with services as well as to develop historical trails, such as investing in restoration and development of sites and monuments along the Via Francigena [a pilgrimage route crossing Emilia-Romagna, Tuscany and Latium]. We are also encouraging a trend [an English word he uses a lot] to network sites in Italy and Rome.'

'With this strong emphasis upon cultural tourism helping the economy, was it easy to persuade his colleagues and staff to change?"
A New Look at Ancient Italy

There were problems. Italy is very fragmented. A culture which must advance in the face of globalisation; which must modernise with public courses, improving its language skills - the English language, not French I am afraid [he smiled at the thought] - and the use of the computer. For us Italians, modernisation will involve a greater understanding of the diversity of Italian culture ranging from the Sicilians to the Lombards. We must defend local culture too. But our patrimony is at a crossroads with this trend.....

'It is a good moment for archaeology', I suggested, 'with many big new excavations.'

'Yes. For archaeology the exploitation of technology, the alliance between archaeology and science, helps the development of the idea of a territory, and the defence of the place, making everything accessible through the idea of archaeological parks. The alliance makes the conditions of visiting sites much more satisfying. Today visitors don't want to contemplate archaeological ruins [he pursed his lips and nodded to express his sadness at this], they want services. With everyone coming to archaeological sites by car, it's absolutely necessary to make a range of normal services available.'

'Are there sufficient students, archaeologists, and managers to meet this new investment?' I asked him.

'Ecce! Certainly, there are sufficient archaeologists in Italy today. Unfortunately, great unemployment exists in this sector. We are familiar with the use of managers. Today at Pompeii there is a convenio on this. We need managers alongside our archaeologists to organise visitor services. City managers (he said, awkwardly announcing the English) who will have to draw upon support from the unions representing our employees.'

'Italy has had a long familiarity with mayors running cities, something which is now being introduced in Britain.'

'Mayors, yes! City managers, no! These will be people who do not make the strategy, but serve as executives.'

'Behind this idea of city managers, advanced in the United States, is the importance of management plans for archaeological sites.'

'Without doubt. The administrative culture of Anglo-Saxon countries is well developed in placing emphasis upon the benefits for society as a whole. In Italy Beni Culturali has had an auto-sufficiency - in other words the strategy in the past has been determined to suit those working in this sector [not the public]. Today, if the Italian government is to put this economic strategy into action, changes are necessary.'

'It is a very active programme. How have your superintendent's received these changes?'

'The project has been well received by the public. The demand for visits in the field of culture is growing. People are frequenting museums more often; visits to archaeological sites are increasing. There is a demand. The workforce must change in the face of this necessity. Piero Guzzo (Superintendent at Pompeii) is convinced that the archaeological mission, the role of scientific research, remains absolutely essential. Research is a guarantee that an archaeological site is in safe hands, not just a glorius part in Italy's history. This is the case at Pompeii with a management plan funded by the World Monuments Fund involving ongoing research excavations.'

I asked him if these changes in such a large bureaucratic juggernaut posed him a great personal challenge.

'I retain that modernisation was necessary. Appropriate for these times. We must not lose this connection between cultural development, research which is central, and responding to [public] demand. These are not contrasting circumstances but complimentary.'

He had modestly evaded my question, so I asked if he thought it was an interesting moment in Italy, a country not noted for its emphasis upon being a service culture.

'Professors Veltroni and Melandi have given great political support to this project as a fundamental issue for Italy; as an administrator I wholeheartedly welcome it. This doesn't diminish the state of research. One other issue, a clear word on the market in illegal antiquities. It is Italy's responsibility to combat the clandestine theft of objects. We are more vigilant than ever. But apart from this, we have received full cooperation in a code to combat the purchase of objects without provenances which, in any case, have no value. Museums that acquire clandestine objects should be conscious of purchasing objects without provenance.'

He was at pains to signal the inherent valuelessness of unprovenanced antiquities. I asked if there was a growth in this market, of clandestine activity?

'All the information we possess indicates a growth in this activity. We are in the first line; we need the collaboration of other states, and also the keen awareness of museums. Museums mustn't encourage these operations. We are pleased that the Anglo-Saxon countries (UK, USA) have adopted standards to combat this problem. But still great riches are being robbed from Italy; from Apulia in particular.'

We ended the conversation there. I complimented him on creating such changes in Beni Culturali. Without saying it, these changes are a metaphor for Italy itself. Either it changes or stagnates. Either it takes a proactive attitude to its archaeological patrimony or, like Pompeii in the past, it will decay before our eyes. Either it makes great archaeological sites like the Forum of Rome accessible to visitors or they will not come. Either the Ministry works with cities and towns to develop parks or these places will take the matter into their own hands.

In making these changes Veltroni and Serko, the architects, have turned to Anglo-Saxon terminology - management plans, [visitor] trends, city managers, which they have deployed to modernise a state department highly conscious of the voracious appetite for regionalisation. In a world of dwindling state budgets and privatisation, sustaining and investing in the state's grasp on its patrimony, even in Italy, is a bold step.

Professor Richard Hodges is at the School of World Art Studies at the University of East Anglia, and is Scientific Director of the Butrint Foundation.
Today Istanbul is a major Turkish city, but from AD 330-1453 it was the capital of the Eastern Roman, or Byzantine, empire. Constantinople, as the last ‘Roman’ capital, was then called, was central to the political, cultural, economic, and religious history of the Mediterranean and eastern Europe for more than a millennium. Adorned with treasures of ancient art, furnished with magnificent palaces, churches, public squares and monumental columns, the city remained a place of wonder to contemporaries, and is profoundly affected the development of neighbouring societies, from Kievan Rus's and Renaissance Venice, to the Ottoman Turks who eventually conquered it.

Despite this illustrious past, Byzantine Constantinople is one of the least archaeologically explored of the great cities of the Roman world. There has been little excavation or archaeological survey inside the city away from the existing churches, the principal imperial residence and the walls. So, while a few important monuments, such as the great church of Hagia Sophia (Fig 1), still survive mostly intact, many more are known from extant sources alone. Written evidence sometimes enables the position of specific complexes (such as named monasteries) to be recognised and related to political, cultural and religious histories, but it seldom provides clear information about the daily life of the city or detailed overall descriptions of these complexes for the whole of the Byzantine period. Thus, the physical aspects of Byzantine Constantinople are largely unknown, despite the apparent wealth of written evidence.

Modern Istanbul is developing fast. Whereas for centuries, much evidence of the Byzantine past has remained, earthmoving for improvements in transport infrastructure, and deep foundations for apartment blocks, hotels, and other building projects, are cutting away archaeological deposits throughout the city. Although a small number of Turkish archaeologists have been making gallant efforts to conduct rescue excavations, the vast majority of material coming to light due to construction is lost almost as soon as it is unrecorded and unrecognised.

The Istanbul Rescue Archaeology Project
A new rescue archaeology programme for the historic core of Istanbul began in July 1998 (Figs 2, 3). The project was initiated and is directed by Dr Ken Dark, for the Late Antiquity Research Group (LARG), with Dr Ferudun Özgümuş of Istanbul University, as co-director. The aim is to record (through systematic survey and ‘site-watching’) Byzantine and pre-Byzantine material which is either currently at risk of destruction or damage, or which remains hitherto unrecorded and therefore potentially at risk of loss or damage in
future without academics being aware of its existence.

The 1998 season examined the south-west part of the Byzantine city of Constantinople: the modern districts of Yedikule and Koca Mustafa Pasa. This work resulted in many discoveries, some of which are summarised below. However, it also confirmed the extent of archaeological destruction in this part of the city.

The 1998 Survey of Yedikule and Koca Mustafa Pasa

The Ottoman Turkish castle at Yedikule was found to contain many previously unrecorded sculptured blocks of Roman and Byzantine date, both within its courtyard and in its walls. Among these are slabs bearing (Christian) chi-tho symbols, a frieze with animal ornament, and what may be part of the chancel screen of an Early Byzantine church. At the Byzantine imperial ceremonial entrance to the city, the Golden Gate, the collapse of part of the outer Gate's exterior wall-facing revealed a re-used statue base (Fig 4). Immediately outside and adjacent to the Gate to its north, a large mound of soil was found to have been removed in the course of illegal treasure-hunting, exposing a ruinous Byzantine brick structure (Fig 5). This appears to have been a small rectangular room, of which only two crumbling wall stubs survive. It is difficult to interpret such a fragmentary structure, but it may relate functionally to the Gate.

At Ali Fakh Pasa mosque, a Byzantine brick-lined cistern was found in situ, complete with its monolithic stone well-head. Adjacent to the mosque to the north, a length of Byzantine brick wall standing over 2m high in places, was exposed during recent building works (Fig 6). Inside the compound are several pieces of Byzantine architectural sculpture which have already been published by Turkish archaeologists. A
stone sarcophagus also lies, overgrown, in the same yard, and further pieces of architectural stonework are incorporated in the modern walling. The site seems to be that of a previously unidentified Byzantine building, perhaps a church. Another in situ cistern, of very similar form, was found (adjacent to a Byzantine sarcophagus) in the car park immediately next to Sancaktar mosque, also probably once a Byzantine church.

On the very westernmost edge of the survey area is the Byzantine shrine of Zooodchos Pege. A detailed examination of the present church produced the surprising discovery of a length of 'tunnel' of Byzantine date (Fig 7). This is preserved in the modern stairway wall immediately adjacent to the holy well. There is a similar 'tunnel' on the opposite side of the well. The function of these features is uncertain, but they appear to represent the last visible traces of a Byzantine building (presumably the church itself) incorporated into later structures. While not immediately at risk, recognition should assist their future preservation.

Immediately within the gate of Narlı Kapı, behind the standing sea wall, Byzantine monolithic columns were lying adjacent to the modern road (Fig 8). By the roadside immediately across a narrow lane, a column base was identified — perhaps in situ. These may be the remains of the Imperial entrance to the city, textually-known to have been used when visiting the monastery of St John Studius, discussed below. Immediately outside Narlı Kapı, at the existing church of Surp Migirdić, a previously unrecognised fragment of the Byzantine sea wall (of characteristic build, but now merely an irregular lump of masonry) was found in the cella wall of the church.

A fine relief-carved tombstone of Roman date (Fig 9) was found incorporated into a wall at another modern church, Surp Agop, and many Roman and Early Byzantine architectural fragments were also found built into the external wall of Davut Pasa mosque. Column elements (columns, bases, drums, etc) lie both inside the mosque courtyard in its ruinous medrese (Islamic theological college) immediately to the east — some of which have already been published — and in the surrounding lanes. The quantity and range of architectural fragments at this location might suggest a Byzantine structure in the vicinity. Similarly, at Hekimoglu Ali Pasa mosque, column elements were recorded in the compound of the mosque and in adjacent lanes. Of special interest is a row of columns at the compound of the mosque (Fig 10), which appear to be in situ and lie on the approximate postulated line of the principal street of

in to surrounding structures, was recorded (Fig 11). These add up to a sizeable addition to the architectural fragments known from the church and its complex.

As the church structure is also at some risk from these illegal depredations, a record was compiled of the church and atrium walls. Due to the loss of recent plaster from sections of the wall surface and elsewhere, much of the structure is visible than until very recently, making a survey of this type very timely. This detailed inspection noted several 'new' features. An unrecognised ornamental brick cross was recorded in the church nave wall and — beneath peeling modern plaster — a Byzantine pendant cross symbol was found painted onto the narthex wall plaster close to the main west door, in paint identical to that of the Byzantine false jointing. A carved chi-rho roundel was also recorded beneath the upper white marble lintel of the west door of the church. During the course of structural recording, a piece of polychrome stone mosaic and a fragment of sculptured porphyry — with possible imperial associations — were found on the floor of the apse.

Other surprising discoveries were made within the church. The floor of the north aisle was, until recently, covered in scrub. A minor fire has revealed a long mound in its centre comprised wholly of Byzantine sculptured stone. This adds many new pieces to the corpus of sculptural and architectural stone known from this important site, including what may be parts of the white marble ambo (pulpit) of the Byzantine church.

By far the most unexpected discovery was the well-preserved substructure of the church of St Mary Peribleptos. This church (built in 1028-34) was the principal building of one of the city's most celebrated monasteries, and an
imperial burial place. However, it was believed to have been destroyed during a fire in the 18th century.

On a building site adjacent to the south of the present church at Sulu Manastir, the historically known site of the Peribleptos monastery, demolition revealed a substantial brick substructure standing over 6m high—deep arches niches along its exterior (Fig 12). Further work in the basement revealed many details of its interior (Fig 13), including apses and a cross-in-square plan, confirming that it was probably the lower portion of the Peribleptos church itself.

Immediately to the south, a stump of similar brick wall of Byzantine date, abutting the church substructure exterior near the modern road line to the east, preserves traces of vaulting, and might be part of a large vaulted room next to the church. Moreover, another substructure, of lesser proportions, was discovered beneath apartment buildings near the first.

Thus, it seems likely that the remains recorded during 1998 represent the lower portion of the Byzantine church and other structures of the monastery. As such, it is arguably the most important discovery in Istanbul of part of a Byzantine monastery (still standing above ground) for more than a decade.

Acknowledgements

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Future work

If permission is granted, it is hoped to extend the survey, in annual seasons from 1999 onward, to other districts of the city. We hope that readers of Minerva will give their support to the project, which clearly has the potential to add significantly to our knowledge of the Byzantine capital. In particular, this project urgently requires financial assistance (despite its low operating costs), and donations of other financial sponsorship—whether from individuals or organisations—would be most welcome (cheques to be made payable to K. R. Dark). Donations and sponsorship enquiries may be mailed to: Ken Dark, Istanbul Archaeological Project, LARG, 324 Norbury Avenue, London SW16 3RL (email: K.R.Dark@reading.ac.uk). A preliminary report on the 1998 season is available at £5.00 (price includes postage in the UK), from the same address (cheques, again, made payable to K. R. Dark).
It is a time of major change at the British Museum. The departure of the British Library from its Bloomsbury accommodation has permitted the redevelopment of the Department of Printed Books storage area. Most notably this has involved the demolition of the book stacks around the famous Round Reading Room, and the creation of the Great Court within the inner quadrangle of galleries. This will create a large open area capped by a glass roof at the heart of the Museum. Later this year the forecourt surfaces will be replaced, and the services beneath relaid. This has given the Museum the opportunity to examine the archaeology underneath its own doorstep, as it were.

Something of the post-medieval history of the site was already known. The first Museum building, Montagu House, was purchased in 1754 and survived until the 1840s. Then the main north range was demolished to make way for the final part of Sir Robert Smirke’s building, the present south entrance and colonnade. While the east to west alignment of the earlier building was already known – it shares the same central axis as the present buildings – the north to south position was less precise. However, several plans of Montagu House, some by Henry Keene from 1759 (Fig 1) and a further set by George Saunders from 1810 are held in the Museum archives. There is much supporting documentation, including Building Committee papers and a series of remarkable pencil and watercolour drawings by George Scharf I, drawn just before demolition (Fig 2).

The small trench excavated on the site of the huge tower crane revealed a short sequence of forecourt surfaces and construction deposits and then a massive dump of building debris, up to two metres thick. This was clearly linked to the demolition of Montagu House, but rather different from the expected rubble. Virtually no complete bricks and no stone were recovered, the matrix being decayed mortar. Some painted plaster fragments, including an acanthus scroll boss, were also found, along with post-medieval floor tile and slate and clay peg tile, all in a damaged state. The dump was clearly the end product of a thorough recycling exercise; any reusable items had been sold off to fund the redevelopment. It also raised the present forecourt well above the level of the dump that had plagued the first Museum.

The base of the trench was filled with a substantial brick wall, over a metre wide, orientated north to south. At its northern extent a series of York stone steps descended from the east and formed a passage through the wall to a basement below the original Trustees Room (the area now occupied by the east side of the front steps). The date of this passage is uncertain; it was not part of the original layout, and does not appear on the Saundersons’ plans, so probably added in 1790. A second substantial wall could be seen emerging from the west section, clearly the south front of the building. This pinpointed the east corner tower of Montagu House (visible in the centre left of Fig 2). The walls are of a characteristic hand-formed brick with a white lime mortar. No traces of burning from the fire of 1686 were found, when the first Montagu House was gutted only ten years after construction.

The second series of excavations were carried out in October 1997 on the East Lawn (Fig 3) and revealed the cross passage through the east wing of Montagu House. Fortunately the walls were only some 0.3 metres below the turf line, and truncated at the approximate original courtyard surface level. None of this paving survives, the entire area consists of a massive dump of black soil with much late 17th and 18th century rubbish, as well as a few earlier
items. This included three fragments of Roman box-flue tile and a brick fragment stamped PPRB for Procurator Provincia Britanniae, indicating that it may have come from an official building within the Roman City of London. The walls forming the north and south sides of the passage were re-aligned, and converted from stableyard access to a pedestrian entrance to the east wing. This work may have happened as early as 1755, for the Trustees instructed the surveyors to examine the possibility of altering the ‘great stable’ to accommodation in that year. The other feature uncovered was the substantial brick built culvert draining the forecourt, running east through the centre of the trench (Fig 4).

Since August 1998 attention has been focused on the Great Court area itself. Sir Robert Smirke’s great neo-classical building was constructed in the formal gardens of Montagu House; these in turn were built over the line of London’s Civil War defensive ditch of 1642. A series of watching briefs and excavations have been carried out by Museum staff, revealing much detail of the construction of the present Museum and Sidney Smirke’s Round Reading Room and the quadrant book stacks that surrounded it. These massive building programmes of 1823 to 1856 have removed all traces of the gardens, with the lowering of the ground to natural clays and gravels beneath. It was hoped that some trace of the Civil War ditch might be found adjacent to the northern end of the east wing, The King’s Library, but examination proved fruitless. It now seems that this ditch ran further to the north, perhaps beneath the North Wing.

Some excavation was possible within the south basements beneath the front hall. These revealed further mortar based dumbs of Montagu House building material, here used as make-up for the slate floors. In amongst the broken bricks and slate were significant fragments of stucco work, cornice, and more decorative elements presumably adorning pilasters (Fig 5). A few small pieces of flat painted plaster were also recovered, perhaps part of the elaborate interiors painted by Charles de la Fosse, Jacques Rousseau, and Jean-Baptiste Monnoyer in the rebuilt Montagu House after 1686.

On completion of Sir Robert Smirke’s construction programme in the 1840s, the resulting Quadrangle was landscaped to form a garden. This appears to have involved the importation of massive quantities of black earth containing remnants of domestic refuse. This consists basically of small pot sherds and clay pipe fragments dating from the late 17th and 18th centuries (Fig 6). Any material that may have had any value had been removed – no metal-work or even substantial building material was recovered, despite the many tonnes examined. It is uncertain whether the similar dumps in the front of the Museum (which are presumably four or five years later) come from the same source. However, both represent the final use of London’s rubbish, earth brought in as make up from tips on the edges of the expanding suburbs. In any event the garden proved a failure, and in 1855 the area was largely taken over by Sydney Smirke’s Reading Room and book stacks.

As excavation for the new Great Court facilities continued attention turned to the substantial gravel deposits lying across the site. These approach four metres deep in places and belong to the Lynch Hill/Corbets Tey terrace sequence dating to c. 300,000 years ago. They represent material brought down by an earlier, unconfined River Thames, and consist largely of rounded flints with a varying sand component. Fortunately slight evidence of early human activity has been found in the form of a hand axe, a roughout (Fig 7) and half a dozen flint flakes from the manufacture of other hand axes. These had been carried to their recovered locations by the river, and were not associated with any fauna.

The coming few months will see a return to the front of the Museum with an examination of the west wing of Montagu House. The forecourt area is being resurfaced, allowing a unique opportunity to examine the architecture beneath it. In the meantime, a small exhibition of some of the archaeological finds has been prepared as part of the Great Court Exhibition in gallery 30 – the old Manuscript Saloon south of the King’s Library.

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All illustrations courtesy of The Trustees of the British Museum.
MUSEUMS AND COLLECTORS
IN ANTIQUITY

Dominique Collon

According to a recent definition, a museum is 'a publicly accessible permanent establishment, whose chief concern are systematic collection, preservation, research, communication and exhibition' (ICOM 1998). It has often been claimed that there were museums and, perforce, collectors in Assyria and Babylonia. The evidence was reviewed in an interesting and well-attended Seminar in the Department of Western Asian Antiquities in the British Museum, organised by Christopher Walker on 30 June 1999.

Julian Reade, in his paper on 'The Assyrians as collectors', traced back the collecting interest of the Assyrian kings to the 13th century BC. Assyrian reliefs, they destroyed palaces, removing his royal duties and receiving tax, tribute, gifts, loot, bullion, clothes, food, and so on. Captured objects were dedicated in temples and absorbed into temple treasures and palaces, such as those ransacked by Sargon II in 714 BC when he captured the Urartian city of Musha. There are records of the display of captured mace-heads in a city gate of Assur, of the mutilated statues of defeated enemies being exhibited, and of Esarhadon putting on show objects captured in Babylonia. A Garden Party relief in the British Museum, King Ashurbanipal (668-627 BC) is shown feasting with his wife surrounded by objects representing his conquests, including what may be an Egyptian necklace. Interest in the exotic goes back at least to the third millennium BC, when there were several royal Assyrian zoos, and Sennacherib proudly lists the plants and animals collected for the royal parks, and his technical achievements.

Irving Finkel discussed the evidence for the antiquarian interests of scribes. In addition to the contemporary cursive cuneiform signs, lexical texts of the first millennium BC give earlier versions of the signs. These are often aberrant and have generally been considered to be frivolous inventions, but Finkel believes that, on the contrary, they gave the king a serious attempt at research. He showed examples from the collections of the British Museum, of faithful and of garbled copies of earlier documents, the latter being responsible for the aberrant forms on the lexical lists. Early sign lists must have been available to scribes, enabling them to produce, for instance, an inscription in Old Babylonian monumental script of the early second millennium BC for the Neo-Babylonian king Nebuchadnezzar II (604-562 BC). Ashurbanipal claimed to be able to read 'stone inscriptions from before the flood' and examples of interesting scripts were sent to him for his library in Nineveh.

The Babylonian texts in this library were discussed by Christopher Walker. It seems possible that Ashurbanipal kept official letters and records in the Southwest Palace built by his grandfather Sennacherib, and that he housed much of his literary archive in his own North Palace at Nineveh. Some of the texts are in Assyrian script and some in Babylonian, with a colophon (endnote) indicating that they were the property of Ashurbanipal's palace. Some 30,000 texts and fragments survive, including a list of tablets collected for the royal libraries, drawn up in 647 BC. This list, which has been studied by Simo Parpola of Helsinki, contains a high proportion of omen and astrological texts. The texts were specially written for Ashurbanipal by Babylonian scribes, but a letter from Ashurbanipal indicates that much of his Babylonian collection was begged, borrowed and stolen, and these latter texts do not have his colophon.

Lamia al-Gailani-Werr reported on the excavation of a Neo-Babylonian library at Sippar, near Baghdad, by Iraqi archaeologists in the late 1980s. A room in the temple of the sun-god Shamash has rows of pigeon-holes some 35 cm wide and 70 cm deep, disposed in four tiers round three sides of the room. The tablets stood on their ends within these pigeon-holes, like books in a modern library, and were arranged according to content. Some of the texts have been published during the last few years in the journal Iraq. An Old Babylonian clay cup was found in a Neo-Babylonian house; its owners presumably valued it as an ancient object but may not have realised that it was over a 1000 years old.

Sippar is one of the sites which, it has been suggested, housed a museum. Dominique Collon reviewed the evidence given in the publications and plans of the excavator, Hormuzd Rassam, who set his men to work there for several months in 1881 and 1882. He was 'only ... able to dig out about one hundred and thirty ... chambers and halls' from the Shannash Temple, discovering a foundation deposit in the form of a box containing a stone tablet (now in the British Museum) with a representation of the sun-god in his shrine and a long inscription recording the rebuilding of the temple by Nabu-apla-iddina, a Babylonian king who reigned about 877 BC, and subsequently been found and reburied under 3 ft of 'asphalt' by a later Babylonian king, Nabopolassar (625-605 BC). There are numerous small fragments of statues of the Early Dynastic period (mid-third millennium BC) but it is not clear whether Rassam found these together and, if so, where. It may well be that Nabu-apla-iddina or Nabopolassar found them when rebuilding the temple, and reburied them together because they were votive objects. Columns of Nabonidus (555-539 BC) and a so-called Cruciform Monument (dated to Manishtusu (2269-2255 BC) or Naram-Sin (2254-2228 BC), but perhaps an Old Babylonian or Neo-Babylonian 'forgery'), were found 'in a room adjoining the one in which the tablet was discovered.' It has been suggested that this might be a later foundation deposit but there is no evidence that these objects were found together or at the same level. On his plans, Rassam records that 'inscribed and sculptured monuments' and a 'large number of inscribed terracotta cylinders' were found in one room, but we have no details as to which of the many inscribed objects from Sippar in the British Museum he is alluding, how they were disposed, or even whether they were found at the same level. Rassam also wrote in the footnotes that the objects were 'just cut off and on, especially in one room, between 40 and 50,000 inscribed clay
The History and Coinage of the Roman Imperators, 49-27 BC
by David R. Sear

This major new work examines the history and the coinages struck during the death throes of the Roman Republic and the birth of the Empire. In describing some 435 coin types in the greatest possible detail, the 22 year period is sub-divided into six chapters, each covering a significant and fascinating episode in the story.

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On the first floor of the Palazzo Altemps in Rome visitors can now see, side by side, two famous statues that have finally been reunited after being separated for centuries. These are the ‘Dying Galatian’ and the ‘Galatian stabbing himself after having killed his wife’. Both are from the Ludovisi collection and originally belonged to the same monumental group.

In the centre of the room there is ‘The Galatian stabbing himself with the dying Galatian’ on its right. Their polished honey coloured marble surfaces gleam in the light from the palace courtyard (Fig 1). Since the Renaissance the two statues have, each in their own right, been considered masterpieces and have been copied by leading artists from Diego Velázquez to Jacques Louis David and Gian Paolo Panini. As with the ‘Belvedere Torso’ they were among the centrepieces of a ‘Musée Imaginaire’ for European connoisseurs.

The first inventory of the Ludovisi collection of statuary, made in 1623 after Pope Gregory XV (Alessandro Ludovisi) died, records the two statues. However, because there is no previous record of their acquisition, they must probably were not bought but found during early 17th century excavations at the same site within the park of the Villa Ludovisi, which roughly coincided with the area of the Horti Sallustiani. This was the large suburban villa which first belonged to Julius Caesar, and later to the historian Sallust (86-35 BC), finally becoming imperial property.

From the beginning the sculptures were not thought to be part of a single monument and were shown in separate rooms of the Villa Ludovisi. The ‘Dying Galatian’ was identified as a gladiator. The ‘Galatian stabbing himself’ was first thought to be Marcus Sextus killing himself to revenge the honour of his dead daughter or, alternatively, Piramus and Thisbe, the mythical lovers in the poems of Ovid, who committed suicide together. The statue was later thought to represent the noble Roman Caccina Petus and his wife Arria, the illustrious protagonists of a plot against the emperor Claudius.

The ‘Dying Galatian’ was eventually sold to Pope Clement XII who bought it for the newly established Museum Capitolinum, in 1737, where it has since remained. The ‘Galatian stabbing himself’ on the other hand, remained in the Villa Ludovisi until the villa was destroyed at the turn of the century. The Italian state intervened when the Ludovisi collection was dispersed in 1901 and bought 102 of the 300 statues in the collection, displaying them in the Museo Nazionale Romano which was, until recently, located within the Baths of Diocletian. (See Minerva, May/June, 1998, p. 6, and July/August 1998, pp. 38-39).

Both sculptures were restored at the beginning of the 17th century by the artist Ippolito Buzzi, but for the most part they are as they must have looked when they were found. Only the position of the arms, missing in the originals, is under discussion. Aloys Hirt suggested that the ‘gladiator’ was a Gaul because of the torque which the dying warrior wears around his neck and which is a typical Celtic ornament. A. Nibby and D. Raoul-Rochette advanced more evidence for this interpretation. Ennio Quirino Visconti postulated that the two statues were related and both represented defeated barbarians.

Finally, in 1853, one of the founding fathers of modern archaeology, Heinrich Brunn, linked the two statues to a paragraph in Pliny the Elder’s Historia Naturalis concerning bronze statues and specifically to the fact that ‘...plures artifices fecere Attalii et Eumennis adversus Gallos proelia. Isigonus, Phrymachus, Stratonicus, Antigonus...’. Many artists represented the battles of Attalus and Eumenes against the Gauls: Isigonus, Phrymachus, Stratonicus, Antigonus...’. Historia Naturalis, XXXIV, 84). Pliny also mentions that many of these Greek works of art were brought to Rome. At the turn of the century scholars led by Adolf Furtwangler finally identified the statues as 1st century BC Roman marble copies of 3rd century BC Greek bronze originals made in Pergamon and probably seen by Pliny in Rome.

The Hellenistic bronze statues which were the models for the ‘Galatians’ were placed inside a large sanctuary dedicated to Athena Niképhoros on the acropolis of Pergamon to commemorate the victory of king Attalus I Soter (241-197 BC) over the Galatians...
who had invaded Asia Minor. Archaeologists have found the remains of one or more rectilinear bases and a circular one belonging to the statues which together made up a single group.

Last year a number of Italian scholars organised an exhibition with plaster casts, drawings and photographs at the university of Camerino, and advanced some hypotheses as to where exactly the two Ludovisi statues were located and how they were assembled together (F. Coarelli, G. de Marinis, S. Stopponi: Vittorie sui Celti, capolavori scultore d’Oriente e d’Occidente a confronto, catalogue Universita di Camerino, 1998). These hypotheses are again discussed in the book which comments on the, so far, temporary relocation of the two statues at the Palazzo Altemps. The author, Eugenio Politi, identifies the original bronze group as being the work of Epigonus, again following Pliny’s: ‘Epigonus ... praecessit in tubicinum et matri interfecit’.

infante miserabiliter blandiente...’ (Epigonus ... excelf in his statue of the trumpeter and in that of the child who caresses with pity his dead mother’, Historia Naturalis, XXXIV, 88).

The trumpeter is obviously the ‘Dying Galatian’ whose trumpet and shield are clearly visible under his prone body (Fig 2). Politi also discusses the various theories as to when the statues were brought to Rome and where they were copied. One convincing argument is that they date back to Caesar’s occupancy of the Villa Sallustiana where they celebrated Caesar’s triumph over the Gauls. Caesar’s friend and faithfully, Mithridates of Pergamon, might have sent the marble copies to Caesar to honour him in 64 BC.

On stylistic grounds, on the other hand, the statues could be credibly dated to the 1st or to the 2nd century AD (‘I Galatai Vinti, il trionfo sui barbari da Pergamo a Roma’, catalogue Elcita, 1999). Thus no definitive conclusion is reached about these two extraordinary works of art, but there remains, for a few months, the opportunity for visitors to Palazzo Altemps to make up their own mind as to how they are related to each other, and to which century they can be ascribed.

Filippo Salviati is our correspondent for Minerva in Italy.

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Minoans and Mycenaeans

MINOANS AND MYCENAEANS: FLAVOURS OF THEIR TIME

Holley Martlew reports on a pioneering archaeological exhibition at the National Archaeological Museum in Athens.

This is an unusual exhibition where archaeology meets science, for the exhibition extends our knowledge beyond anything previously gleaned through normal archaeological research. Each vessel and each bone in the exhibition has either yielded a scientific result, or amplified the understanding of a vessel or a skeleton from which scientific results were obtained, and the site from which it came.

The exhibition is divided into five parts.

Section I: What did they produce?
Section II: What did they eat?
Section III: What did they drink?
Section IV: Food and drink.
Section V: You are what you eat.

Three years ago an intensive research programme was begun on organic residue on Minoan and Mycenaean potsherds, and stable isotope analysis on Minoan and Mycenaean skeletal material. If successful, this in-depth application of state of the art scientific analyses to vessels would tell us what was cooked, eaten, and drunk by the people of Bronze Age Greece, and the analysis of skeletal material would give us a picture of the types of protein contained in the total diet.

The intention was to try to establish concrete evidence of a kind never produced before, and to place aspects of archaeological research on a firm scientific base. The work, if successful, would turn theory into fact. The results would be extremely significant, not just for Greek archaeology, but for archaeology as a whole.

When the project began it was not at all clear whether it would meet with any success, either with pots or bones. With regard to clay vessels, residues were sought of the organic components which had soaked into the fabric during the time that the pots were in use.

There was a fundamental question: would any organic signals be retained in pots that had been buried in soil for between 3000 and 4000 years?

There were other problems also. At the beginning the work was with samples that had been cleaned in an acid solution. With such cleaning procedures there was the risk that any organic signals which had survived through time could have been destroyed through the traditional methods of cleaning. Samples were submitted from decorated vessels as well as coarse domestic ones but, before the first results came through, there was yet another problem: the plastic bags. Some of the samples were showing up a lot of contaminants, and it was suspected that they came from their storage in plastic bags. A tiny piece of each plastic bag had to be submitted from which a potsherd had been taken, so that the organic chemists could check the chemical properties of the bags against the results from the pots.

Despite this, when the results came through on the first group of sherds from The Room with the Fresco in the Cult Centre at the palace of Mycenae (c. 1250 BC), they were astonishing. Every vessel told us something. The large tripod cooking pot found near the altar in The Room with the Fresco had held meat, lentils, and olive oil (Fig 1). A stirrup jar nearby had contained wine (Fig 2). When additional sherds were submitted, the organic residue tests on a large cooking pot jar from this cult room revealed the pot had contained not just wine but resinated wine in fact, true retsina (Fig 3).

Never before had anyone known the exact contents of a Mycenaean cooking pot or identified with scientific precision that a particular vessel had contained wine, resinated wine, and most important, wine treated with pine resin. The evidence was therefore that retsina was known in the Greek Bronze Age.

The results also revealed that the inhabitants of Crete certainly liked their stews. Indications of stews came from every chronological period. A
Minoans and Mycenaeans

c. 1480 BC, contained a tripod cooking pot (Fig 5) that had retained the remains of meat, vegetables, and grapes in its clay fabric.

On the Greek mainland, from sites that dated to c. 1250 BC, a ladle was found that had contained meat and oil (Fig 6), and the question was, had this ladle been used to serve a meal in the megaron at Midea where it was found? A shed from a type of vessel common at the palace of Mycenae and nearby sites, a thin clay tray with holes punched in the upper surface (Fig 7), gave an organic residue result of cereal and oil – did they make pancakes in the Argolid in the 13th century BC? Residues from another vessel which specialists in Greek prehistory call a ‘souvliki tray’ indicated meat, and its name can be easily understood by looking at the wooden meat skewers sold in Greek shops today which fit perfectly when placed across the top and into the notches of the tray. Patricia McGovern and John Evans, the former in the United States and the latter in England, who have never met and whose day by day work was not known to each other, confirmed the existence of meat, beer, and wine in individual vessels, and both suggested the possibility of a mixed fermented beverage. The vessels dated to the Late Bronze Age, from Minoan sites (McGovern) and from Mycenaean Thebes (Evans) between the dates of 1500 and 1250 to 1100 BC. Occurrences like this point to a homogeneity of taste in the Minoan/Mycenaean world, which is not surprising, but it is significant to have it confirmed on such a level.

Information about the contents of pots came in day by day, so much so that sometimes it was unsettling, not least when the strange mixed fermented beverage turned out to consist of honey mead, wine, and beer. But the fact that two men, independently, had reached the same type of result, one on Minoan material and the other on Mycenaean, was impressive.

One of the vessels that contained the remains of honey mead, wine, and beer came from a ceremonial pit at the Late Minoan III (c. 1380-1200 BC) cemetery of Amenoi in West Crete (Fig 8), so it appears that whether these potions were drunk separately, or as a very potent cocktail, they were drunk as part of funerary ritual.

Until the programme of scientific analysis was undertaken, no one knew whether resinized wine existed.

Fig 3. Cooking jar. LH IIIB, c. 1250 BC. Mycenae, Cult Centre, the Room with the Fresco. Mycenae Archaeological Museum, 24330.

Fig 4 (left). Bowl, Late Neolithic, c. 3800 BC. Cave of Gerani, Rethymnon, West Crete. Rethymnon Archaeological Museum, 960.

bowl from the Neolithic Cave of Gerani (c. 3800 BC) had been used to serve a vegetable stew that consisted of leafy vegetables and copious quantities of olive oil (Fig 4). Cooking pots from the settlement of Apodoulou (c. 1700 BC) contained residues from plants, olive oil, and meat from ruminants, that is, cows, sheep, and goats. A house near the palace in Chania,


Fig 7 (below). Griddle tray. LH IIIB, c. 1250 BC. Midea, Sanctuary Area. Nauplion Archaeological Museum, 28090.

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Minoans and Mycenaeans


Fig 9 (left). Pithos. EM III B, c. 2200 BC. Room 53, Myrtos Phournou Koryphe, south-east Crete. Agios Nikolaos Archaeological Museum, 13100.

Fig 10 (left). Rhyton. LH II A2, c. 1370-1340 BC. Mycenae, Kourosbeba Cemetery Tomb 1.

Fig 11 (below). Grave Circle A, c. 1600 BC, located just inside of the Lion Gate. Shaft Grave V, where the 'mask of Agamemnon' (Fig 12) was found, is on the left. Mycenae. Photo: Peter Clayton.

Fig 12 (above). Gold 'mask of Agamemnon', Grave Circle A, Mycenae.

Fig 13 (left). Entrance to the chamber tomb in the cemetery of Armenoi. Late Minoan.

Minoan site of Myrtos Phournou Koryphe contained a 'barley product' (Fig 9), but it could not establish beer per se. However, by the Middle Minoan period, c. 1900-1700 BC, two tripod cooking pots at the site of Apodoulou were shown to contain phosphoric acid. This acid has been found in Pre-Dynastic (earlier than 3000 BC) beer brewing vats in Hierakonpolis, Upper Egypt, and also 2-octanol, which is commonly thought to indicate beer. By the Late Minoan period (after 1425 BC) there is clear evidence of barley beer both in Crete and on the mainland, including a fascinating find of barley beer and wine in a rhyton. Rhytons are considered by most specialists in Greek prehistory to have ritual connotations (Fig 10), and in that context the theory that rhytons could have been used for pouring libations of wine has been put forward, but no one ever dared to mention the word 'beer'.

SherdS were submitted for organic residue analysis from a total of ten sites, three from the mainland: Mycenae, Midea, and These (all Late Helladic, c. 1250-1030 BC); and seven on Crete: the Neolithic Cave of Gerani, West Crete (c. 6000-3800 BC); the Early Minoan (c. 2200 BC) settlement of Myrtos Phournou Koryphe; the Middle Minoan (c. 2160-1700 BC) sites of Apodoulou, Monastiraki, and Chamalevi, all in West Crete; the Late Minoan palace in Chania, West Crete, (c. 1600-1425 BC); and the Late Minoan III settlement and cemetery of Armenoi (c. 1380-1200 BC).

To date Dr. Yannis Tzedakis has excavated 227 chamber tombs in the
Late Minoan Cemetery of Armenoi (c. 1380-1200 BC). The special process that establishes the types of protein consumed by an individual is called stable isotope analysis. Depending on the survival of collagen in the bones, the protein sources for diet for the ten years preceding death could be established. Collagen in bones survives best in dry conditions and Crete does not provide such conditions. Samples from a representative group were taken from the cemetery of Armenoi: this meant, for example, taking equal numbers of male and female samples. When the results from the first 80 skeletons provided positive results, the study was expanded to include the Neolithic Cave of Gerani (skeletons from c. 3380 BC), a group of Late Helladic chamber tombs at Mycenae (16th-13th centuries BC), and Grave Circle B at Mycenae (17th-16th centuries BC). It was decided to investigate material from one of the most well-known of all Bronze Age sites in Greece, the 16th century BC Grave Circle A at Mycenae (Fig 11), excavated by Heinrich Schliemann in 1876, from which the gold treasure has pride of place in the National Archaeological Museum at Athens (Fig 12). In all cases, the tests proved to be successful, and they have provided a great deal of important information.

For example, a generally held theory about Bronze Age diet, namely that meat was reserved for special days and holidays, has been disproved. All the Bronze Age results indicated that Minoans and Mycenaeans had diets rich in animal protein. In the one case where it was possible to differentiate between rich and poor burials in the Late Minoan cemetery of Armenoi (Figs 13, 14), both had a lot of meat in their diets. Another great surprise for archaeologists and laymen alike was that the inhabitants of Armenoi between 1380 and 1200 BC did not eat fish.

Bone analysis brought forward the question of how the sequencing of DNA could assist with the research. Work has been initiated with such interesting preliminary results that it was recommended that the DNA project be continued and expanded into further population studies and the search to identify the diseases from which Minoans and Mycenaeans suffered (Figs 15, 16).

The scientists

Three organic chemists carried out the organic residue analysis: Professor Dr Curt Beck, Vassar College, Poughkeepsie, New York, USA; Dr Patrick E. McGovern, MASCA, University of Pennsylvania, USA, and Dr John Evans, University of East London, UK.

These men are scientists known and respected in their field, but they are not knowledgeable about Bronze Age Greece per se. This means that their results were not clouded by any preconceived ideas of what they might find. In most cases they had only a sketchy knowledge of the types of vessels with which they were dealing, so again their conclusions could be trusted to be unbiased and objective in a way that could not have been achieved if they had started with specialised knowledge in the field. Samples were chosen with great care and intent, but this knowledge was not shared with the chemists, except in a few instances when a result was especially perplexing and it was necessary to double check the result then the team collaborated. Otherwise they worked completely independently.

The stable isotope analysis on skeletal material was carried out by Professor Robert E. M. Hedges and Dr Michael Richards of the Research Laboratory for Archaeology and History of Art, University of Oxford, UK.

The exhibition 'Minoans and Mycenaeans - Flavours of Their Time', and the research on which it is based, were directed by Dr Yannis Tzedakis, former Director General of Antiquities of Greece, and Dr Folley Martlew, both specialists in Greek prehistory.
THE SPRING 1999
ANTIQUITIES SALES

Dr Jerome M. Eisenberg presents his 20th bi-annual report on the most recent major antiquity sales in England and the United States which reflected the continuing demand for fine provenanced objects.

AMMENDOLO-TYPE
SARCOPHAGUS FEATURED
BY CHRISTIE'S LONDON

A large marble sarcophagus (Fig 1), from the collection of Consul General Karl Bergsten (d. 1953), Stockholm, was the much-publicised cover piece at Christie's London sale of 21 April. It represents the defeat of the Gauls by Attalus I of Pergamon and apparently was based upon the famous Roman Ammendolo battle sarcophagus in the Capitoline Museum, Rome, except for the addition of a cavalryman fighting a barbarian toward the right end of the main panel. Dated by Christie's to the late 2nd century AD and estimated at £120,000-£180,000, it was sold to a Texas museum for £199,500 ($331,768).

A sensitively carved late Hellenistic Pentelic marble torso of Aphrodite (Fig 2), c. 1st century BC, was originally sold by Sotheby's, London, in June 1962. Formerly in the Chryssovaleni collection, it was acquired at that time by the consignor’s father, an English collector. Now bearing an estimate of £120,000-£180,000, it was acquired by Royal-Athena Galleries for £155,500. Royal-Athena had unsuccessfully bid for this same sculpture in the 1962 auction. A large collection of Cypriot antiquities, comprising 74 lots, legally exported from Nicosia in the early 1980s was offered for sale, including an outstanding limestone head of a priest or votary wearing a laurel wreath (Fig 3), c. 470 BC. Estimated at £25,000-£35,000, it was purchased by Hans Humbel of Zurich for £43,300. Coincidentally, Bonham's, London, presented a second major Cypriot collection of 91 lots formed in the early 1970s to mid-1980s at their antiquities sale the following day. A highly important Anglo-Saxon gold and rock crystal manuscript pointer (aestatal), c. 6th century AD, was unsold. How-

ever, following the sale it was acquired by the Salisbury and South Wiltshire Museum. The sale was otherwise lacking in important objects, the three next highest prices realised were for objects selling between £20,700 and £28,750. The sale totalled £1,175,677, with 79% of the lots sold by number and 73% by value.

SANGIORGI GLASS SALE
INAUGURATES NEW CHRISTIE'S GALLERY IN NEW YORK

The important collection of ancient glass assembled by Giorgio Sangiorgi, a prominent Roman antiquarian, in the late 19th and early 20th century, was catalogued by Sangiorgi and published in 1914 in a sumptuous oversized volume as Collezione di Vetri dalle Originali al V Sec. D.C., with a pref- ace by the noted scholar W. Froehner. A copy of the original Sangiorgi cata-
Auction Reports

Fig 4. Roman glass vessel base from a pale green candlestick unguentarium, c. 4th century AD. D: 12.1 cm.

Fig 5 (left). Carthaginian glass head pendant with transparent amber hair and headdress, from Etruria, c. 5th-4th century BC. H: 3.5 cm.

Fig 6 (above). Roman-Egyptian mosaic glass inlay 1st century BC/AD. 3.3 cm.

Fig 7 (right). Roman polychrome glass snake, c. 1st century AD. W: 13 cm.

logue, with 60 colour plates, sold for $8,050 in the sale of some 250 lots from his collection held at Christie’s New York, on 3 June 1999, the inaugural antiquity sale at the new and elegant premises at Rockefeller Center. Parts of the collection had previously been sold in the 1960s and many of the masterpieces may now be viewed at the Corning Museum of Glass and at the Toledo Museum of Art.

The highlight of the current offering was a highly important Roman glass vessel base from a pale green candlestick unguentarium (Fig 4), c. 4th century AD, with a gift inscription on the underside in Greek: ‘Here lies Anastasia, mother, and Esther, daughter, in peace may their sleep be, Amen,’ and below in Hebrew: ‘Shalom,’ above traces of a menorah.

It was published by Schwabe and Reifenberg, ‘Ein Jüdisches Goldglas mit Sepulkralschrift aus Rom’ in Rivista de Archeologia Cristiana, Anno XII, no. 3-4. Estimated at an extremely low $20,000-$30,000, it was acquired by an American museum for a surprisingly high $123,500 (£77,188).

There were several Carthaginian glass head pendants, c. 5th-4th century BC, in the sale, but the star and cover piece, said to be from Etruria, was an extremely rare type with transparent amber hair and beard (Fig 5). Again, estimated at only $15,000-$20,000, it brought $87,200 from a private collector. A large group of Roman-Egyptian mosaic glass inlays was offered, including several outstanding full masks of Isis, Bes, a satyr, and a New Comedy ‘Brothel Keeper.’ All estimated from $6,000 to $12,000, they realised from $17,250 to $41,400, but one, a mask of Dionysos (Fig 6), c. 1st century BC/AD, also estimated at $8,000-$10,000, was hotly contested, finally selling for $58,500.

A unusual Roman polychrome glass snake (Fig 7), free-modelled in dark purple glass with opaque white, blue, black, yellow, and amber marbled threads, c. 1st century AD, estimated $15,000-$25,000, was bought by an English dealer for $68,500. A rare, though fragmentary, very pale yellow Achaemenid glass phiale, c. 450-400 BC, published by Sangiorgio and later by von Saldern, was valued at a trivial $2,000-$3,000. This did not deter the same English dealer from acquiring it again for $68,500. The sale was a complete success, totalling $1,965,377, with 93% of the lots sold by number and 99% by value. Telephone bidders were particularly active at this and the other New York sales...

LANSDOWNE TRAJAN SOLD AT CHRISTIE’S NEW YORK

A Roman over-life-size portrait head of Trajan, 98-117 AD, joined to a Roman nude Polykleitan-type torso (Fig 8), with 18th century restorations, was the most prominent antiquity offered at the 4 June antiquity sale at
Christie's New York, the day following their Sangiorgi glass sale. Acquired in the early 1770s in Italy by the 2nd Earl of Shelburne, later the 1st Marquess of Lansdowne, it was first published by Clarac in his *Mâture de Sculpture* in 1841. Purchased by Consul General Karl Bergsten at Christie's in March 1930, and now estimated at $100,000-$150,000, it was sold to an American museum for $112,500.

A very expressive Egyptian-granodiorite head of a bald man (Fig 9), 30th Dynasty, c. 380-343 BC, from the Norbert Schimmel collection, first sold at Sotheby's, New York, on 16 December 1992 for $77,000. Now estimated at $65,000-$95,000, it fetched $74,600 from an American private collector. From the same consignor, the Thalassic Collection, an Amarna sandstone relief (Fig 10) from Hermopolis, reign of Akhenaten, c. 1340-1335 BC, published by Günther Roeder in 1939, sold at Sotheby's, New York, on 18 June 1991 for $39,600, it now fetched $74,000, well above its estimate of $35,000-$45,000. The sale totalled $1,699,150, with only 48.3% of the lots sold by number and just 54.7% sold by value, the low percentages due in part to several select pieces having very optimistic estimates and a large number of smaller lots of Egyptian amulets which failed to sell. However, the two sales together totalled $3,664,527, the highest amount yet for Christie's antiquities department in New York.

**Elamite Idol Brings Record Price at Sotheby's New York Sale**

A superb and powerful black chlorite figure of a mythological hero or deity (Fig 11) from eastern Iran, c. 2200-2000 BC, formerly in the Foroughi Collection. H: 11.4 cm.

Zurich in 1962. The Louvre acquired a fifth example. The closest parallel, a chlorite and calcite figure from the Azizbeoghlu (Teheran) and Schuster collections, lacking its feet, sold at Sotheby's, London, in July 1989 for £176,000. The present piece, estimated at $250,000-$350,000, soared to $800,000 ($498,080) in a duel between two telephone bidders and a dealer from Switzerland. The successful bidder was a private collector. An unusual Elamite chlorite jar (Fig 12), c. 4000-3500 BC, with three registers of mythological and architectural motifs, including two bull-men, from an English private collection, bearing an estimate of $150,000-$200,000, was sold to an American dealer bidding on behalf of a Texas collector for $211,500.

A large Hellenistic bronze figure of Hermannubis (catalogued as Alexander the Great) (Fig 13), c. 3rd century BC, was acquired by Ian Woodner from the Münzen und Medaillen auction in Basel in November 1958. It is very close in style to a marble statue in the Alexandria Museum. Now estimated at just $80,000-$120,000, it was acquired after a spirited contest by the Michael C. Carlos Museum at Emory University for $244,500. A lively pair of large Roman bronze Molossian hound protomes (Fig 14), early 1st
century AD, from the estate of Mrs John Hay Whitney, also estimated at only $80,000-$120,000, were acquired by an American private collector with a telephone bid of $211,500. An unusual Geometric bronze horse (Fig 15) from the same collection, said to date to the 8th century BC, and estimated at a surprisingly low $40,000-$60,000, was sold to a collector for $189,500, while a Greek bronze goat (Fig 16), c. 550-530 BC, with a beautiful olive-green patina, bearing the same low estimate, was purchased by a European dealer for $134,500.

A sensitive over-life-size Hellenistic marble head of a prince, probably represented as Hermes (Fig 17), c. 3rd-2nd century BC, with an estimate of $100,000-$150,000, was bought by an American dealer for $145,500. Estimated at $60,000-$90,000, a delicately carved Roman marble veiled female portrait head (Fig 18), c. AD 150-200, sold for $134,500 to an American collector on a phone bid. Once in the collection of Dr Jacob Hirsch, and now from the Allan Caplan Trust, a handsome late Hadrianic or early Antonine bearded male portrait head (Fig 19), c. AD 130-145, height 35.6 cm, was originally sold at the May 1959 Ars Antiqua sale in
Lucerne. Now estimated at $125,000-$175,000, it was purchased by another American private collector by phone for $123,500. A large Attic black-figure squat lekythos depicting the battle between Herakles and Kyknos (Fig 20), probably misattributed to the Taleides Painter, c. 540-530 BC, formerly in a New York gallery, estimate $80,000-$120,000, was sold to another New York dealer for $107,000.

An unusually fine and large Egyptian bronze Osiris with electrum-inlaid eyes and an inscribed base (Fig 21), 30th Dynasty-Ptolemaic Period, c. 380-30 BC, from a German private collection, estimated at $60,000-$90,000, sold for a respectable $145,500 from an American collector by telephone. He also purchased an unfinished large Egyptian limestone male figure (Fig 22), 5th-6th Dynasty, c. 2520-2195 BC, height 114.3 cm, for the same amount, far above its conservative estimate of $30,000-$50,000. A colourful polychrome Egyptian wood anthropoid coffin inscribed for Ankhi-Takelet (Fig 23), 22nd-23rd Dynasty, 944-732 BC, estimated at an extremely low $25,000-$35,000, was actively contested and finally won by a collector from Ohio for $112,500. A pair of large Roman Egyptian limestone sphinxes,
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Fig 21 (left). A large Egyptian bronze Osiris with electrum-inlaid eyes and an inscribed base, 30th Dynasty-Pharaoh Period, c. 380-30 BC. From a German private collection. H: 47 cm.

Fig 22 (centre). Large Egyptian limestone male figure (Fig 22), 5th-6th Dynasty, c. 2520-2195 BC. H: 114.3 cm.

Fig 23 (right). A polychrome Egyptian wood anthropoid coffin inscribed for Ankh-Taketot, 22nd-23rd Dynasty, 944-732 BC. H: 186.7 cm.
In 1929 the St Albans City Council, Hertfordshire, showing commendable foresight, purchased from the Earl of Verulam on generous terms 104 acres of land consisting of the greater part of the site of the old Roman town of Verulamium. Formerly farmland, it was to be used for, amongst other things, 'Excavation for objects of antiquarian interest, including setting aside such parts of the said land for the preservation of any ancient monuments or other objects of antiquarian interest'. Work began the following year when Dr R. E. M. Wheeler (later Sir Mortimer Wheeler) and his wife Tessa were contracted to oversee a series of ground-breaking excavations that continued until 1933. These produced a great deal of evidence on the layout and chronology of the Roman town and led to the first detailed history of Verulamium being published in *Verulamium: a Belgic and two Roman cities* (1936), which also documented the finds recovered from the excavation, ranging from the mundane to the outstanding, such as the shell mosaic now so familiar to visitors (Fig 1).

Public interest in the excavations and the artefacts led to a need for a structure capable of housing the best of the finds and a temporary museum was quickly erected. This was, however, somewhat lacking in terms of the facilities now expected for a museum, since it was, in all practical terms, a wooden shed which, after its life as a museum ended, became the park's cricket pavilion (Fig 2).

Fortunately, the Council once again showed a happy sense of responsibility to the material excavated by the Wheele尔斯 and plans were laid for a purpose-built museum of archaeology on the edge of what is now Verulamium park to display the artefacts to the public on a more permanent basis. A large gallery, with storage space and an office for one curator on a small upper floor above the entrance, was suitably grand to do the artefacts justice. The building was opened in May 1939 by Her Royal Highness the Princess Royal, just months before the outbreak of the Second World War. Fortunately, the then curator's drastic step of sleeping in the museum, to be on hand in the event of damage by falling bombs, proved unnecessary - the only damage the building suffered over the years came from wear and tear by visitors.

Pressure on display space caused by further archaeological material being added to the museum from the excavations by Professor Sheppard Freer from 1955 to 1961, resulted in the museum being expanded in 1962 when a second gallery was opened to hold the new discoveries. Also added at this stage was a lecture theatre together with a large purpose-built basement store to hold the growing collections, and a conservation laboratory.

No further significant structural alterations were made to the museum until the recent extension, although a change did take place in 1991 when the museum's display space was reorganised to provide a more up to date presentation of the excavated material. The old main, open gallery was split into a series of smaller areas, each concentrating on a different aspect of Roman life such as 'Food and Farming', 'Recreation', and 'Making a Living', with appropriate excavated material from the town being displayed. New cases were installed to display the most interesting objects from Verulamium, while duplicate material was placed on open display in accessible drawers located below the main display cabinets (Fig 3). A range of interactive activities such as building a Roman arch, and examining Roman coins were also incorpo-
rated into the displays, as were a number of touchscreen computers that have gradually been added to over the years, and audio/visual displays where appropriate. The second gallery was fitted out as a series of reconstructed rooms based on excavated examples from the Roman town, with appropriate artefacts on display. Both redisplayed galleries proved popular with children and adults alike, and remain in use today, although their popularity, especially amongst school parties even before the National Curriculum included the Romans as a set topic in school studies, has resulted in the museum becoming an ideal of its own success. Increased pressure on the museum’s resources required further alterations and renovations if it was to maintain its position as a major school and tourist attraction.

Plans for a further extension to the museum structure were formulated when the galleries were renovated in 1991. These identified a number of problems that needed to be faced by any proposed extension; the narrow, difficult entrance, lack of public toilet and cloakroom facilities, limited space for staff to work in, and a need for further redisplay and renovation of the galleries. Sam Mullins, the Director at the time, received funding to develop a design. This work was awarded to Melvin, Lansley and Mark, an architectural practice based in Berkhamsted. The design continued to be refined, but there was a lack of local council capital to move it further. The arrival of the National Lottery in 1994 provided a stimulus to realising the project.

The availability of a detailed set of building plans formed the basis for a bid to the Heritage Lottery Fund for £622,000, which was approved in June 1996 and, with this in place, the museum was able to begin the process of finding matching funding. This was achieved with the support (once more) of the St Albans District Council, who provided £367,000, and the Verulamium Museum Trust. The latter, a charity set up to support and promote the St Albans Museums Service and assist in fund-raising for the project, supplied £165,000, including grants from the Wollson Foundation, the Headley Trust, the Pilgrim Trust, Three Valleys Water, and the Save and Prosper Educational Trust.

Once funding for the project was secure, work began on the excavation of the areas of the Roman town that would be destroyed by the building of the museum extension. The new entrance building is mostly located on top of a Roman cross-roads where one of the town streets crosses Watling Street, the main road to Lon-

Fig 4 (above). The drainage system of Verulamium revealed in the excavations for the new extension.

Fig 5 (above). Classical overtones are retained in the new and unusual rotunda entrance to the museum.

Fig 6 (below). The interior space of the rotunda, wooden beamed roof, and glass walls create an imposing light and welcoming entrance for the visitor.

don. This produced little in the way of finds (a well preserved horse’s hipposandal was recovered from the makeup of the drainage system) but sections through the road did provide considerable information on the drainage system in use in Roman Verulamium (wooden pipes bringing clean water in, large wood-lined drains taking dirty water out) (Fig 4). The excavations also showed how deep the surviving archaeology is in Verulamium park - a depth of over two metres of soil was excavated, but the lowest surviving levels of the Roman town and the Iron Age layers thought to lie below the Roman town had still not been reached and remain preserved below the foundations of the museum entrance.

A second excavation on the area where new museum workshops were to be constructed uncovered the remains of a series of shops that originally faced onto Watling Street in order to pick up trade from the volume of passing traffic. Tessellated floors and white plasterwork testified to the smart, functional nature of these buildings. During the excavations in 1996, the contract for the building work had gone out to tender, and with a much higher cost than anticipated, due to building inflation, and a bid for additional Lottery funding led to the final grant being raised to £851,000. Building work began in September 1997 by the Bickerton Group Plc., and was completed in December, although the galleries had already reopened in November, to accommodate booked school parties. The focal point of the museum’s extension is undoubtedly the new entrance to the museum. The new rotunda provides an imposing frontage to the museum (Fig 5), evoking Roman architecture but without aping it. The dominant architectural feature visible from the car park, it provides the first reference point for most people visiting the park or museum, whereas previously the view would have been of a brick wall.

The new rotunda also provides space for the museum shop while maintaining a smoother flow of visitors within what used to be the least negotiable area of the museum, with easy access to toilets and cloakroom from a stairway or lifts in one direction, and the colonnaded walk into the galleries in the other. The architectural design of the interior space is also suitably grand, with the wooden beams of the roof and the glass walls providing an open and spacious interior (Fig 6). The colonnaded walk continues, with the designs employed in the rotunda, with high ceiling and glass windows between a series of brick and flint pil-
lars that echo the construction of the earlier 1930s museum that it adjoins (Fig 7). From here the visitor is led into the museum galleries.

The gallery displays themselves have remained largely as before, work on them mostly being limited to renovation of worn out display cases and the repair of damage caused by general wear and tear. The one exception to this has been the new Iron Age Gallery display, previously serving as an introduction to the rest of the displays and explaining the rise and fall of Verulamium, this space has now been redesigned to provide information on the pre-Roman Iron Age settlement of the St Albans district.

Although occasional Bronze Age and even Stone Age artefacts do occur in the region, most of the surviving evidence relates to the activities of the Iron Age population. This was the territory of the Catuvellauni tribe whose leaders included Tasciovanus and, later, the 'King of the Britons' Cunobelin, both of whom used the Iron Age settlement of Verulamium as a royal palace and meeting site. Since 1991, a considerable body of Iron Age material has been recovered (one recent discovery, fragments of a ceramic Iron Age cauldron, meant a last minute redesign of one of the cases in order to incorporate it into the new displays). Working with freelance designer Michael Cox, plans for the new gallery were drawn up, and mock ups of the displays prepared. The redesign required new flooring, ceiling, electrics, fire and security alarms, as well as new cases and lighting. Five new cases are included within this area, plus one open display and an audio-visual introduction to Verulamium, the gallery which explains about the people who lived in the region before the arrival of the Romans.

Topics include the early settlement at nearby Wheathampstead, which might have been the first capital of the Catuvellauni (Fig 8), and possibly the oppidum site often claimed to be the site of Caesar's battle with Cassivelaunus. The case in Fig 8 shows material recovered from sites in Wheathampstead, while the sophistication of the local people and their contacts with the encroaching Roman Empire is made clear in a third case examining links with Rome and the rest of Europe.

Recent excavations, and finds by metal detectorists, have increased our knowledge of Iron Age coins from the area and a display devoted to the development of Iron Age coinage is in the fourth new case (Fig 9). The Iron Age king or chieftain’s cremation burial found in 1991 at Folly Lane takes pride of place in the final case concentrating on the Iron Age population. Of particular interest is the complete set of mail armour, and pieces of horse harness and chariot equipment retrieved from the funeral pyre. Most of the objects in all of these cases are displayed for the first time.

Opposite the 'King’s' burial display is located the latest audio-visual addition to the museum. Such displays have been used sparingly in the past because of the risk of sound overspill but, with the removal of the previous display on the rise and fall of Roman Verulamium, it was felt that a short film could chart the town’s history and utilise elements of the latest research. This was done with a combination of video effects, live footage and computer graphics; the biggest risk with such systems is that the technology dominates and the presentation becomes one of style over content. The approach taken by staff to avoid this was to start the process with a breakdown of just what information the film was to impart - in this case as well as providing a history of Verulamium, it was felt that some form of ‘virtual’ viewing of the Roman town would provide an extra dimension for visitors, and by locating key Roman buildings into modern day shots of Verulamium park we could help visitors to identify their locations. Secondly, elements of Verulamium and Verulamium’s history that could be presented to the best effect using the medium were defined and a story line for the presentation written. Only at this point did production of the visuals begin, employing freelance producer Bruce Vigar, and 4:2:2: Videographics of Bristol to provide the computer visualisations. There has been little time for evaluation as yet, but the feedback so far has been very positive.

Although evidence suggests that the eventual Roman Conquest of the local area was a peaceful one, the level of military presence remains unknown. Various fragments of legionary equipment have been recovered, due no doubt to Verulamium’s position on Watling Street, a day’s march from Londinium. This has provided material for the final case in this gallery, which displays a range of soldiers’ equipment recovered over the years, including a partial set of lorica segmentata armour from a rubbish pit just outside the Roman town. The final section collects together the few remaining pieces of monumental building material from the Roman town that survive (Fig 10).

The new entrance to the museum and the redesigned gallery space are likely to be the two most visible areas of most people’s visit, but a number of other equally important, if less visi-
ble changes have taken place. Toilets and cloakrooms have been added, located in the space under the new rotunda area, while around the back of the museum, new photographic, technical and conservation workshops have been constructed, providing staff with more working space. When it is remembered that the original museum was designed with space for one curator, and over a dozen staff are now based in this area, this should provide some much-needed space. The conservation laboratories added in the 1960s have also been renovated and refitted and a purpose-built darkroom added.

These new elements of display and workspaces, and improved visitor facilities will enable Verulamium museum to consolidate and expand upon its role as a major source of education, information and entertainment on Roman Britain not only in Hertfordshire but also in the wider context of Britain. The museum's new entrance to all this serves as a suitably grand statement of intent, as some of the artefacts within prepare to enter their third millennia of existence.

David Thorold is Assistant Keeper of Archaeology, Verulamium Museum, St Albans.

**Fig 10. Examples of monumental building material displayed in the new gallery space at Verulamium Museum.**

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THE COIN COLLECTION IN THE ASHMOLEAN MUSEUM, OXFORD

Peter A. Clayton

The Heberden Coin Room recently celebrated its 75th anniversary, marked by a splendid reception in the Ashmolean Museum. It was a time to look backwards at what had already been achieved and also to look forward to what the future would bring. The public opening of the Coin Room took place on 24 October 1922. For Sir Arthur Evans, the Keeper, it was a moment of triumph (Fig 1). After nearly 40 years he had finally achieved his dream of the unification of the University of Oxford’s numismatic and archaeological collections under a single roof. Before this unification the numismatic collections were widely dispersed throughout the University. The main collection, which included the coins that formed part of Elias Ashmole’s gift in 1683, was housed in the Bodleian Library; further collections, some of major importance, belonged to several of the colleges.

Evans saw clearly and stated unequivocally as early as 1885, that the study of archaeology and history in the University required access to the numismatic collections, as well as to the archaeological material. His brilliance was in framing at the very beginning objectives that have since remained at the core of the Coin Room’s activities: the need for wide-ranging and broadly-based collections that are readily accessible to students, and the provision of teaching about them in a historical context.

By the time the Coin Room was formally opened in 1922, in the building which today is known as the Ashmolean Museum, the Bodleian numismatic collections had been transferred to it (Fig 2). They were housed together with existing material such as the New College Collection on indefinite loan and the Grissell bequest of Papal coins. The foundations of a numismatic library had been laid and were supplemented by the loan of a number of books and periodicals from the Bodleian. Eighteen exhibition cases had been purchased, 15 of which were filled with Greek, Roman, English, and Chinese coins as well as Italian and other medals. All of this was accomplished on sums of money that by today’s standards seem ludicrously small: £1500 for the structural work and £1000 for the cases.

More importantly, the new installation had also acquired its name, the Heberden Coin Room. Charles Buller Heberden had been a classical scholar who later became Principal of Brasenose College. At his death in 1921 he left a bequest of £1000 to the university who decided to allocate the money to equip the Coin Room. It was not, however, until 1961 that the Coin Room became an independent department within the Ashmolean Museum. Before that it formed part of the Department of Antiquities. Despite the provision of a new room, severe constraints on space and money remained constant problems, and they continue to do so. Three extensions in 1938, 1956, and 1965 provided only temporary respite for the demands of a growing department.

Now again it is time to look for new improvements in the use of space, for over the years the collections have continued to grow. The willingness of the Colleges to deposit their coin holdings on loan, and to permit their integration into the main collection broadened and significantly enriched the initial material (Fig 3). New college acquisitions continue to be made from time to time and lodged in the Museum. Coin purchase has also played an important role in strengthening areas of weakness and further enhancing sections of the collections that were already outstanding (Fig 4). The ultimate purpose underlying purchases has always been to acquire coins significant for teaching purposes and to provide sufficient depth in certain series to serve as a basis for serious research.

Funds for purchase have, however, always been severely limited. The Department owes much to the generosity of bodies like the Friends of
the Ashmolean, the National Arts Collection Fund, the Victoria and Albert Museum Purchase Grant Fund, the Pilgrim Trust, and others. Their contributions have helped benefit nearly all areas of the collections at different times.

The Greek series was extended by the purchase of a large part of Sir Charles Oman’s Collection in 1947, and the Roman by the acquisition of pieces from the Lawrence Collection in 1931. The Crondall hoard of Anglo-Saxon gold coins which was bought in 1944 was a highly important addition to the early British series, while the purchase of the Derek Allen Collection in 1975 transformed the Coin Room’s holding of Iron Age Gaulish coinage. More recently, an extremely generous anonymous donation in 1998 has enabled the Department to buy the Senior Collection of Indo-Scythian and Indo-Parthian coins which is outstanding for the breadth and depth of its coverage in this series. This purchase underlines a major factor in the Coin Room’s ability not only to increase its coin holdings but to pursue its day-to-day curatorial tasks and the provision of teaching through the generosity and goodwill of individual benefactors. Their contributions on all levels have helped the Department to achieve international recognition for the quality of its collections, teaching and research. As may be expected, the Department’s collection of Oxford coins of the English Civil War is particularly strong (Fig 5).

Gifts have come to the Coin Room in the form of coins, cash for the purchase of coins and medals, and financial assistance to help fund curatorial posts, scholarships, and seminars. Collectively they have allowed the Department not only to survive in periods of severe financial stringency like the 1920s and the years from 1975 onwards, but even to enlarge its activities.

The transformation of the Greek Collection into one of international standing is due in no small measure to the efforts of Sir Edward (Stanley) Robinson (Fig 6) who was Reader in Greek numismatics from 1938 to 1957. During this period and afterwards he selected and purchased historically significant coins for the Coin Room, concentrating on types previously unknown, as well as giving important collections of single mints such as the Ravel Collection of Corinth. After his death in 1976, the Department continued to benefit from his generosity and that of the Robinson family under the terms of a trust which provides an annual sum for the purchase of Greek coins. The Trust has also helped establish a seminar series on ancient numismatics and, with the assistance of Wolfson College, to finance visits by leading foreign scholars to the Coin Room for study purposes.

During the years of his association with the Coin Room J. G. Milne also presented the Department with large numbers of Greek bronze coins of the Hellenistic and Roman periods. The bequest by Hugh Short in 1975 of a first and unrestricted choice from his numismatic material led to the significant enhancement of the Indo-Greek and Bactrian series. More recently Lesley Beer Tubey’s specialised holdings of the early coinage of Aegina were bequeathed to the Department at her death in December 1997, again providing essential teaching material. Mr A. W. Pullan expressed his gen-
appointments to the last three Assistant Keeperships have been made possible only by means of outside assistance. In the late 1980s the Coin Room was in the unfortunate position of having no full-time curator for either Greek or Roman coins and virtually no chance of acquiring one. David Walker stepped into the breach by providing the initial funding necessary for a post in ancient numismatics. By mid-1990s, the need for a separate post in Greek numismatics had become imperative and this time Jonathan Kagan helped to initiate this appointment to be made.

At about the same time Samir Shamma established a new post of Lecturer and Assistant Keeper of Islamic Numismatics and also endowed an annual visiting Fellowship in Islamic numismatics and epigraphy. Concurrently he placed his outstanding collection of Islamic coins on loan for study and publication. The first two volumes will appear shortly.

Coin Room friends have also generously established an annual scholarship scheme enabling young scholars from Europe to benefit from a study period in Oxford making use of the resources of the department’s collections and library, as well as taking part in an intellectual interchange with other numismatists.

Both teaching and research have expanded in recent years and show every sign of continuing to do so. The Coin Room has organised a series of the past 25 years on a wide variety of areas related to numismatics and monetary history and published the proceedings, again at times, with outside support. Participants have included historians and archaeologists as well as numismatists. The Coin Room has been instrumental in stimulating fruitful dialogue between different disciplines.

With the establishment of three lecturerships in numismatics and the advent of taught graduate courses, teaching has expanded from some 16 lectures to undergraduates per year, supplemented by informal teaching and occasional doctoral supervision, to tutorial teaching at the graduate level and soon the undergraduate level as well.

Research projects have been expanded in scope and become more collaborative in practice. Thanks to a seven-year grant from the Humanities Research Board/Funding Council a research assistant has been funded to work together with Chris Howgego, the Senior Assistant Keeper in Roman Coins, on the Roman Provincial Coinage project. Similar projects have been running since the 1980s involving externally funded staff (Research Council, Leverhulme) to study the movement of medieval Scottish prices and the English money market in the Middle Ages. Individual research also continues to be supported in the form of the department’s activities as it always has, as the stream of articles and books from Keepers and Assistant Keepers bear witness.

The Department has also reacted positively to the growing needs and expectations of education and exhibitions. The Coin Room helps the voluntary education service in the Museum with a talk on how coins are minted during which children are actually allowed to strike coins. The displays are used constantly to illustrate aspects of ancient and medieval life and history.

The redecoration and re-lighting of the Coin Room Lobby and the installation of two new exhibition cases have extended the area and scope of the displays. The current presentation of Sterling and the Euro for the first time includes a significant amount of outside loan material. It is used to illustrate not just the history of sterling and its potential future role in relation to the new European currency, but also portraits and other visual material of the men who formulated monetary policy through the centuries and public reaction to it.

On the verge of the millennium and looking towards a 100th anniversary on 24 October 2022, the Coin Room is focused on the achievement of current objectives and the definition of future directions. The recent retirement of Professor Michael Metcalf as Keeper has, with the appointment of Nicholas Mayhew as his successor, still left the Coin Room short of an Assistant Keepership. Once again there seems very little possibility that it will be filled in the immediate future. Equal constraints operate in terms of space, and there is a need to transform the Coin Store into a high-security and environmentally controlled area used for storage purposes only.

The growing number of students place welcome, if at times extreme, pressure on library resources while space to store the growing number of books, periodicals and sales catalogues is increasingly at a premium. A new exhibition gallery is a major Coin Room priority for without it the interest and relevance of coins of all periods to people’s ordinary lives cannot be illustrated as they should be.

The next 20 years will undoubtedly bring changes, perhaps on the scale of the previous 20, but the Department remains committed to its fundamental role in teaching, research, and broader public access in exhibition and educational terms.

Fig. 8. Syracusan decadrachm signed by Eukinetos. 4th century BC. Quadriga head of Arethusa. 
Sir Arthur Evans Bequest. x 1.5.

All illustrations courtesy The Ashmolean Museum.
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FAIRS


CONFERENCES & LECTURES

28 September. ENGRAVERS AND ENGRAVING AT THE ROYAL MINT IN LATER STUART ENGLAND. John Cherry. British Numismatic Society, Warburg Institute, Woburn Square, London WC1. Tel: Thomas Curtis, 0171 930 6879. 6p.m.

26 October. THE SINGLE CURRENCY IN HISTORICAL PERSPECTIVE. The Linacre Lecture. Professor Glyn Davies. British Numismatic Society, Warburg Institute, Woburn Square, London WC1. Tel: Thomas Curtis, 0171 930 6879. 6p.m.

23 November. BRITISH NUMISMATIC SOCIETY ANNIVERSARY MEETING. Presidential Address. 6p.m.

EXHIBITIONS

AUSTRIA

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CELtic MONEY. Special exhibition through the summer. KUNSTHIS- TORISCHES MUSEUM, (43) 1 523 2770.

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REBELS, PRETENDERS AND IMPOSTORS: POLITICAL FICTIONS ON COINS AND BANKNOTES. Caesars and anti-Caesars, anti-Popes, and Young Pretenders -- as pictured on coins and banknotes. THE BRITISH MUSEUM (44) 171 636 1555. Until 3 October.


THE PRESVEIS PROJECT: A CURRENCY FOR EUROPE. A co-operative venture between the Athens Numismatic Museum and the British Museum. This is an internet Exhibition examining the varied currency systems and the difficulties and challenges faced by the different states in the region of modern Europe shared common currencies. www.culture.gr/nm/Presveis.

ITALY

ROME


COINS FROM MACEDONIA AND THRACE. CIVICO MUSEO ARCHEOLOGICO. (39) 028053972. Catalogue. Until 1 September.

SPAIN

TARRAGONA

COINS OF TARRACO. MUSEU NACIONAL ARQUEOLÒGIC DE TARRAGONA (34) 977 236 206. 16 September-31 December.

RUSSIA

ST PETERSBURG

PORTRAITS OF WOMEN ON COINS. THE STATE HERMITAGE MUSEUM, (7) 812 212 95 45. Until 31 December.

UNITED STATES

WASHINGTON, D.C.


NEW ATHENS NUMISMATIC MUSEUM OPENS

On 11 December 1998, the new Athens Numismatic Museum was inaugurated in the splendid building 'Ilion Melathron', known as the Trojan Mansion which was Heinrich Schliemann's home. He began its construction in 1870, a few years after he settled in Athens, based on designs made by Ernst Ziller who chose the architectural style of the Italian Renaissance adapted to the neoclassical spirit of the times. Its principal feature is a facade onto El. Benizelou Street with two roof verandas whose columns and arcades add grace to the mansion. The tesselated floors of the ground level and upper floors made by Italian mosaicists depict geometric motifs and artefacts from Schliemann's famous excavations at Mycenae and Troy. The wall and ceiling frescoes by the Slovenian artist Yuri Subic are either copies of Pompeian themes or illustrations of some of Schliemann's finds.

Inaugurated with an official reception on 30 January in 1881, the exhibits on the first floor, contained in eight rooms, make up approximately 1% of the 600,000+ coins of the Hellenic world in the collection. Superb hoards, excavation finds, lead seals, medals and gems acquired by purchase, donation, confiscation, and so on, make the museum one of the very few of its kind in the world, and the only one like it in Greece and the Balkans.

Address: Ilion Melathron, 10-12 El. Benizelou Street, Athens, GR-106 82. Tel. 01 364 3774

Laura Wray-Antikas
Lithorio-on-Olympus, Greece

MINERVA 52
Joe Cribb of the Department of Coins and Medals at the British Museum has been awarded the Silver Medal of the Royal Numismatic Society (right). This prestigious award is given by the Society to 'some person highly distinguished for services to Numismatic Science'.

Joe Cribb has worked at the British Museum for almost 30 years and the award recognises his outstanding contribution both to research and to exhibitions. Although the main focus of his research is on the early history of India, especially during the Kushan period (1st-4th centuries AD), his publications cover a vast range of territory. His catalogue of Sycee (Chinese silver ingots) was published in 1992, as was Crossroads of Asia. He has also published Money in the Bank (an account of the monetary history of Hong Kong), and, most recently, Magic Coins of Java, Bali and the Malay Peninsula.

He has also written many general books on coinage, including the Eyewitness Guide to Money (rev. ed 1999) and Money: from Cowrie Shells to Credit Cards (1986), and was responsible for two very successful exhibitions on the subject in the Museum; the temporary show in 1986, and the new permanent HSBC Money Gallery, which opened in 1997 (see Minerva, May/June, 1997, pp. 33-6).

The medal itself is a fine piece by Ian Rank-Broadley, the artist who created the new image of the Queen on the British coinage.

Photograph (left): Joe Cribb, second from the right, with Dr Andrew Burnett, Keeper of Coins and Medals, and Professor and Mrs Hirayama at the opening of the British Museum exhibition 'Silk Road Coins: The Hirayama Collection' in 1993. Joe Cribb was the curator of this exhibition and wrote the accompanying catalogue.

' MONEY, MONEY, MONEY' AT THE BRITISH MUSEUM

Most of us have no doubt about the truth of the old adage that 'money makes the world go round'. On an individual level, it is money that persuades us to get out of bed and go to work on Monday morning. On a larger scale, it is as often as not money that persuades one country to go to war with another. We live it, breathe it, sleep it, and modern society could not function without it.

But how well do we really understand this most important commodity? Has money always existed? Who invented coins? When and why were the first banknotes used? The history of money is a fascinating one, both in its own right and because of the light it sheds on other aspects of the past. Coins mention rulers unknown from any other source, picture hairstyles that went out of fashion two thousand years ago and illustrate details of buildings that have long since crumbled to dust.

At the British Museum the history of money is being brought to life through a new initiative called 'Money Week'. The last week in October (a school half-term), 23-31st October, will see a wide range of events that will make coins and banknotes accessible and interesting. There will be events for the specialist, events for a family audience, and events for the general public. An identification 'roadshow', a medieval moneyer, lunchtime gallery tours, handling sessions, practical workshops: all will be available at no cost to the visitor.

Money Week '99 at the British Museum will take place from 23rd to 31st October.

For more information, including details of times and dates, please contact the Department of Coins and Medals on 0171 323 8607.
June was marked by a few ‘small’ auctions prior to the traditional quiet of summer in the ancient coin market.

In Munich, Numismatik Lanz held the firm’s 92nd auction, and Giessener Münzhandlung its 99th sale. The Lanz auction produced solid results for a nice selection of Greek and Roman coins, with a particularly good group of Roman provincial coins from an old collection. An exceptionally sharp silver drachm of Ephesus, 5th century BC, depicting the city badge of a bee, was hotly contested (Fig 1). With an estimate of DM6,000, bidding started at DM525 and went to DM26,000. The coin was hammered down to a Danish collector. A superb and rare silver denarius of Caligula, the younger brother of Mark Antony, fetched DM28,000 against an estimate of DM15,000 (Fig 2). The buyer was Classical Numismatic Group. A rare silver siliqua of the Roman Emperor Pius, struck in AD 414, sold to the Frankfurt dealers Peus for DM18,500 against an estimate of DM10,000. The most interesting coin of the sale was the cover coin, a unique silver drachm of Macedon’s last king, Philip VI Andronicus, circa 150-148 BC, who led a short-lived revolt against the Roman occupiers of Macedonia. Estimated at DM100,000, this important historical rarity surprisingly failed to find a buyer at the opening bid of DM60,000.

The Giessener Münzhandlung sale two days later also had a good selection of nice coins. A splendid silver tetradrachm of Akanthos, circa 480-424 BC, was dramatically underestimated at DM5,000 (Fig 3). The estimate was so low that it was whispered, after the appearance of the catalogue that the coin must have some defect not described. In fact the coin was quite beautiful and without problems. Bidding opened at DM6,000 and rose immediately as dealers shouted out bids of first DM10,000 and then DM15,000. When the dust settled, Freeman & Sar was the buyer at DM28,000. The Roman section was highlighted by a group of high grade silver coins of the 1st century AD. The best among them, a silver denarius of Agrippina on the reverse, sold to Classical Numismatic Group for DM15,500 against an estimate of DM15,000.

In Brussels, the following week, Jean Elsen held a sale which included a pleasant collection of Greek coins. The sale was conducted in euros. An attractive silver dirachm of Gela in Sicily, circa 490-475 BC, portraying the local river god in the usual way as a man-headed bull, sold for euros 3400 against an estimate of euros 4000. A gold aureus of the emperor Nerva, AD 96-98, one of the rarer first century emperors in gold, sold for euros 6000 against an estimate of euros 5000. An offering of Byzantine gold sold for market prices; this is an undervalued field, and common gold solidi in average condition brought in the range of euros 150-300 each. The Byzantine Empire is a fertile area for the collector who would like to buy impressive gold coins without breaking the bank!

In London, Iolo Vecchi held a varied sale in association with Celtic specialist Chris Rudd. The sale consisted largely of lower and medium priced coins and showed interest across the board. The cover coin, a Parthian silver drachm of Vologases V, AD 191-208, sold for the estimate of £650. A portrait denarius of Julius Caesar fetched £1,000 against an estimate of £800. A group of Dark Age coins of the Germanic kingdoms brought strong interest.

To end the season, Classical Numismatic Group held its Fall Bid Sale 50. The sale included a portion of the Roman bronze collection of Cornelius Vermeule, former Curator of Classical Art at the Museum of Fine Arts in Boston. The Vermeule coins brought very strong bidding, mostly selling for well above estimate. For example, a Vespasian inestaurans with the reverse showing the emperor in a chariot, a type associated with the Jewish war, sold for $4,250 against an estimate of $300. The cover coin was a silver dekadrachm of Syracuse, circa 405-400 BC, an unsigned work of the engraver Kimon. It brought $22,000 against an estimate of $25,000. A nice group of Bactrian coins – an area which the firm handles regularly – made good prices. Two silver tetradrachms of Demetrius I, circa 200-190 BC, each estimated at $2,500, sold for $3,000 and $2,900. A silver tetradrachm of Agathocles, circa 190-180 BC, fetched $3,500 against an estimate of $2,500. A rare ‘pedigree’ tetradrachm issued by Agathocles with the portrait of Diodotus I, the founder of the kingdom, brought $4,750 against an estimate of $4,000. A tetradrachm of Antimachos, circa 185-170 BC, sold for $2,200 against an estimate of $2,000.
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Phoenician triple-faced head of dark blue glass with opaque yellow face and white lips.
Ca. 5th century BC. Height: 5.2cm; Ø: 3.3cm.

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The House of Horus at Edfu: Ritual in an Ancient Egyptian Temple


By one of the ironies of antiquity the two finest preserved temples from ancient Egypt, at Edfu and Dendera, date from the Ptolemaic period. Dedicated respectively to Horus and Hathor, the deities were linked in their ancient rituals. Important texts from Egypt's earlier periods dealing with the complex rituals and daily life of the priests are preserved in the wall carvings of the temple of Horus at Edfu, begun in 237 BC, but only finished in 57 BC. Similarly, important much earlier ritual texts are preserved on the columns of the Roman period temple of Khnum at Esna.

At Edfu the texts are extremely obscure, written in a deliberately elaborate and confusing obscure script known as ‘Ptolemaic writing.’ Few Egyptologists today can make sense of them but Dr Watterson can be counted amongst that elite, having studied under the late Professor E. W. Fairman at Liverpool University who was himself the doyen of Edfu temple text studies.

Barbara Watterson sets the scene of her book with an outline of the complex and convoluted family relationships in the historical Ptolemaic background. This is followed by recounting the myth of Horus, one of the most potent in Egyptian mythology, then a description of the priesthood and the daily rituals involved in the temple, its foundation and consecration. There follows a perspicacious investigation, based on the texts, of the special rituals involved at Edfu: the important New Year Festival, the installation of the Sacred Falcon, the Feast of the Joyous Union (the sacred marriage between Horus of Edfu and Hathor of Dendera when Hathor’s cult statue travelled by the Nile upstream to Edfu), and the Festival of Victory.

On the inner walls of the outer ambulatory is recounted and illustrated the first ‘miracle play’ (almost in the style of the medieval York plays), with the story of the murdered god/king Osiris and the avenging son, Horus, overcoming the murderer, his evil uncle Seth.

Curiously, the major reference for the texts in the temple at Edfu, Émile Chassinat’s Le Temple d’Edfou, 14 vols, 1892-1934, does not find a place or full bibliographical reference in the Bibliography, or elsewhere, only abbreviated citations in the References. Also, David Roberts’ lithograph view of the outer court at Edfu was taken in 1838, not 1834 as given in Fig 48 (he did not arrive in Egypt until 24 September 1838). Unfortunately, the author has also been badly served by her publishers with the reproduction of appalling illustrations reproduced, largely, from out of focus colour transparencies. Important details are therefore rendered useless and these photos should have been improved so as not to detract from an excellent text. This is an extremely useful book, the first time that the secret rituals of Horus of Edfu have been described in such detail.

Peter A. Clayton

The Color of Ivory: Polychromy on Byzantine Ivories


Cautious museum curators have long referred to the traces of pigment or gold leaf apparent on many medieval ivory-carvings as of indeterminate age. In The Color of Ivory: Polychromy on Byzantine Ivories, Carolyn L. Connor seeks to resolve the uncertainty.

In her introduction, after referring to a vividly painted carved ivory from the tomb of Tutankhamun (1334-1325 BC) and the colourful nature of some ancient and medieval art, she defines her goal: ‘it still remains to be demonstrated that Byzantine ivories were also originally polychrome.’ Dr Connor lists the colours most frequently found on Late Antique and Byzantine ivories: bright red, green, blue, and gold, ‘and for the most part, the same shades of these colours’ – ‘a surprising coincidence,’ she suggests, ‘in pieces that were probably made in different locations over a span of at least seven hundred years.’

The consistency could, of course, be explained by a taste for polychrome enhancement in relatively modern times. It is evident from any sizeable museum collection that certain previous owners liked their ivories pale (and may have bleached them) whereas others preferred a rich tone (and may have achieved this with stain). It is therefore regrettable that the history of the items in Dr Connor’s ‘Ivories Project Database’ is not discussed.

Analyses show that the bright red, green and blue observed by Dr Connor are cinnabar, malachite or terre verte, and ultramarine. She takes pains to chart the ancient and medieval use of these pigments, but she does not mention that they were still available from artists’ colourmen in the present century. Her claim that the pigments on Late Antique and Byzantine ivories are likely to be an original feature therefore remains unproven, and museum curators do not need to abandon their caution.

David Buckton,
Department of Medieval and Later Antiquities, British Museum, and Courtauld Institute.

Athens: A portrait of the City in its Golden Age


On his concluding pages Christian Meier explains his aim in writing this book: ‘first, to paint a picture of Athens and its history and thereby to understand better what happened there; and second, to perform an experiment in historiography.’ His ‘experiment’ has been to write history ‘as if it were a literary project.’ The text is certainly very accessible and, thanks to the translators, reads well. We are swept back in time from a re-creation of the battle of Salamis to consider how this major turning-point in world history was achieved and then yet further back to try to discover who the Greeks were and why they developed as they did. Then we go forward again through the Persian Wars and on to the remaining decades of the 5th century, with detailed accounts of the events interlaced with broader treatments, visits to the tragic and comic theatre, and a tour of the city. What may disappoint the inquisitive is that, as with Meier’s Caesar, this ‘literary project’ is historiography without the evidence by which to check it. Readers must accept the author’s statements and interpretations: there are no references to the classical sources on which his narrative is based, and only a rather thin bibliography. For those who like their
Pilgrim Souvenirs and Secular Badges
(Medieval Finds from Excavation in London: 7)

Brian Spencer
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Chaucer’s Canterbury Tales and his pilgrims making their way to the shrine of St Thomas Becket are well known enough but, not so well known, is the early 15th century ‘Tale of Bevyne’ which describes the pilgrims’ actions after their arrival at Canterbury. They all prayed to St Thomas in such wise as they could. And then the holy relics kissed... Then, as the usual custom is, pilgrim’s badges they bought; for men at home should know what saint the pilgrims here had sought. The norm was for a badge to be worn in the hat and a second specimen bought was cast into running water nearest the pilgrim’s home for a safe return. The purchase of badges gives the raison d’être for this splendid catalogue by Brian Spencer. Not least, casting a second badge into running water is surely a reflection of the old offering to the Celtic water gods and, you have only to walk round any car park today and look at the stickers of places visited in the back window to realise that times do not change.

Pilgrimage in medieval times was a major part of the life of large portions of the population. It is something that has largely been lost in the intervening years in Christianity, although is still strong in Islam. Pilgrim badges, because of their essentially fragile composition and ephemeral nature have not survived well in land sites. However, in recent years, waterfront redevelopment in London has completely changed the picture of the numbers known and the various types and shines. Brian Spencer is the acknowledged expert on the badges, or pilgrim souvenirs as they are properly termed, and here is his long awaited magisterial catalogue and survey of the badges from London. It has been well worth waiting for, he has published hors d’oeuvres, as it were, of badges from Salisbury and Kings Lynn, but the collection from the Thames is pre-eminent. In medieval times pilgrimage to the great shrines of Christianity, especially Jerusalem, became not only difficult but extremely costly. Closer ones were sought of which, amongst the many on the Continent, St James of Compostela, was one of the most popular and prominent. The murder of Thomas Becket on 29 December 1170, at the instigation of Henry II, produced an instant martyr, followed swiftly by a saint and miracles ascribed to his intercession. Small wonder that Canterbury became the high focus of pilgrimage in England, and hence Chaucer’s splendid tale.

Brian Spencer begins his book with the background to pilgrimage, both in England and on the Continent, and with maps that show the heavy spread of such shrines in Western Europe. The Canterbury Pilgrimage forms, as is to be expected, the major portion of the book (pp. 37-133). What is surprising is the great variety of badges that were available to the pilgrims, ranging from the small heads of Becket and variations on them, to what are essentially small scale sculptures showing his return to Canterbury from exile in a ship, his ride to Canterbury, his martyrdom at the hands of Fitzurse and his knights (with Brother Grim attending him), and his shrine which shows his recumbent effigy and the feretory above that contained his bones. Preceding the badges in date, around 1270, and in great demand, were small ampoules to hold sacred water which was credited with miraculous cures within three months of the martyrdom. Many of these have a reliquary or church shape and scenes on them of the martyrdom.

Amongst other English shrines and cults Our Lady of Walsingham is pre-eminent, and this is still a shrine with a major pilgrimage focus. There is an interesting ascription of the very common small badges featuring the Virgin and Child within a crescent moon. These have previously been ascribed to Walsingham and also to Boulogne (where a statue of the Virgin and Child came ashore in a storm in a small crescent ship). However here Spencer ascribes the badge to an unknown shrine, possibly Our Lady of Willesden. The argument against Boulogne has been that few of the badges have been found there; in favour of a British ascription is the fact that some 300 examples of this popular badge have been found in London alone, so Willesden may not be as far fetched as it may at first seem.

An extremely unusual item in the catalogue is a two-piece mould made of cuttle bone that could produce at least six (possibly eight) crowned letter Ms. Moulds for pilgrim badges (souvenirs) are extremely rare and that of John Schorn, an unofficial saint at North Marston, Buckinghamshire, in Wolverstoke (now in the Ashmoleum Museum, Oxford), is illustrated with a similar badge from Queenhithe. Many larger badges, such as the Fook of Grace of Boxley Abbey (near Canterbury) are almost miniature works of medieval art despite their base metal. (At the Dissolution of the monasteries under Henry VIII the Boxley Rood suffered the fate of being exposed as a mechanical contraption in the market place at Maidstone and then in London, where it was destroyed by the crowd outside St Paul’s Cathedral).

A number of badges from foreign shrines made their way to London (to see a fine collection of Continental badges a visit to the Musée du Cluny in Paris is necessary). These are dealt with as are secular badges, a number of which can be identified as livery badges of some of the great families.

In the numerically ordered catalogue the full details in the entries are preceded by abbreviations for the site code, the object’s site context, accession number and a date for the context, where possible ‘expressed in terms of a ceramic phase, e.g., CP6 (= c. 1150-c.1200).’ While a list of site codes is printed on p. [x], there is no list of the CP data indicating which is rather a bad omission. The catalogue lacks an index and even a basic name index would have been extremely useful, to be able to see at a glance the number of pieces from
individual sites and also to lead the
reader to some of the extremely use-
ful discussions that appears in most of
the entries, relating their back-
ground and associations.

All that said, there is no question
but that Brian Spencer's catalogue
for the London badges will prove to be
the major reference for years to come.
Now that most of the sites
that produced such a plethora of
material in recent decades have all
been worked (and built on), there
will be little to add.

Peter A. Clayton

Peoples of the North-
west Coast. Their
Archaeology and Pre-
history
Kenneth M. Ames and
Herbert D. G.Maschner.
Thames and Hudson, London 1999,
288 pp, 173 Illustrations.
Hardback £24.95.

An excellent text introduces the pre-
contact peoples of the Northwest
Coast of America. This resource-rich
strip of coast - from northern Cali-
fornia to south east Alaska - is
known everywhere as home to the
pre-eminent art style of Native
North America - the carvers of totem
poles. For reasons of geography and
geology little was know about the
prehistoric of the coast before 1945.
Now, with first time very disparate
sources have been brought together
in a useful synthesis which will be
widely used at university level, by
Natives and First Nations, and by
collectors. The authors have adopted
the concept of affluent foragers
to place their account in the ongoing
discourse which surrounds the ques-
tion of when hunter-gatherer society
turned to agriculture - and as here -
the creation of large permanent set-
tlements.

The book is divided into sections.
A chapter about ecology is followed
by two which deal with a chronolog-
ical description of the coast - from
the first Americans until the 19th
century. Thematic accounts follow
explaining, for instance, subsistence,
warfare, and art. All are excellent
models of layered texts, with
overviews, and copious data accom-
panied by useful drawings. Sidebars
detail particular features such as the
18th century wet-site at Ozette.
Archaeology, oral and scientific
information are well integrated to
explain how these wealthy, leisureed
fisher-folk came to have an elaborate
hierarchical and ceremonial life. The
central cultural feature, reflected in
settlement patterns, was the need for
the gathering of sufficient labour to
process salmon during spawning
runs upstream.

The historic data contains strange
errors. For instance in the very first
line of the 'Prelude', p. 10, the
authors say that in February 1777
the Third Expedition of James Cook
saw the coast of Oregon - when at
that time the Europeans were off
New Zealand, and not yet to reach
the Pacific Northwest for more than
a year. Some of the captions to the
photographs are under researched -
that of the 1790s engraving from
Vancouver's voyage of a Kwak-
waka'wakw village wrongly identi-
fies it with two other peoples, the
Nuxalk and and Bella Bella (Fig 25).

Jonathan King,
Department of Ethnography,
The British Museum.

The End of Antiquity: Archaeology, Society
and Religion
AD 235-700
Jeremy K. Knight.
Tempus Publishing, Stroud, 1999,

The new Tempus Publishing Group
continues to produce titles at a
remarkable pace. The copy-editors
seem to be showing a few signs of bat-
tle fatigue; but the range and the
quality of the titles on archaeology
and history show that there was
a large number of authors eager for
opportunities to write comprehensi-
ably on their subjects.

This book by Jeremy Knight is well
up to the standard of the rest of the
list. One problem does need to be
got out of the way first. The title on the
spine, the dust-cover, and the title-
page, as given above, might lead a
potential reader to suppose that the
book is one of that welcome group
which in the last three decades or so
has transformed our knowledge and
perception of the 3rd/4th to 7th cen-
turies in the classical world as a
whole, from east to west. Knight's
book is certainly welcome, and it does
deal with that period; but the whole
of his sub-title is to be found only
on the blur and the press release, read-
ing, "Archaeology, Society and Religion
in Early Medieval Western Europe, AD
235-700." This is, of course, just the
book to be expected by those who
know anything of Knight's publica-
tions and research, particularly on the
early Christian Latin inscriptions of
Britain and Gaul. It distils his think-
ing on his first-hand research and
knowledge of the landscape and
archaeology of western Europe, con-
centrating almost entirely on Gaul.

The author begins (chapters 1-3)
by chronicling the way in which
those who governed the later western
Empire dealt successfully with the cri-
sis of the 3rd century but failed
to cope with that of the 5th century,
with the result that there was a loss
of authority. He then describes (chapters
4-6) the ways in which the Christian
Church set about filling this gap, ini-
tially in the cities, then in the coun-
tryside. Lastly (chapters 7-9) he shows
how, in the 6th century, a distinct
Christian culture was in place south
of the Loire, with strong links to the
Mediterranean world, but that there
was then a deep cultural shift away
from the shores of the Mediterranean.
By the end of the century the barbar-
ian states which succeeded Roman
rule in western Europe were develop-
ing into the territorial kingdoms
of Franks, Anglo-Saxons, and Visigoths.
Jeremy Knight's book is informed
by Henri Pirenne's masterpiece,
Mohammed and Charlemagne (1937).
Pirenne's thesis was that the eco-
nomic unity of the Mediterranean
world continued until it was
destroyed by the Arab invasions of
the seventh century. Unlike Pirenne
we have now the archaeological evi-
dence to support and modify that
view. A number of recent books, like
those of Averil Cameron (The Later
Roman Empire, 1993; The Medi-
terranean World in Late Antiquity, 1993),
have synthesised the current view of
the fourth to seventh centuries in the
west Mediterranean. To sit beside
them, Jeremy Knight's End of Antiquity
has given us a masterly synthesis of
the western archaeological evidence
from Gaul.

Kenneth Painter, formerly Deputy Keeper,
Department of Greek and Roman
Antiquities at the British Museum.

Books for consideration for review
should be sent to:
Peter A. Clayton
Book Reviews Editor
Minerva
14 Old Bond Street
London
W1X 3DB

MINERVA 63
Wall paintings depicting two maenads with a digital reconstruction below. J. Paul Getty Museum. Illustrated by Maya Elton in her article in Apollo July 1999 - a special issue devoted to Antiquities and Ancient Art.

The Apollo Antiquities issue covers all aspects of ancient art, from analyses of iconography and materials, to new discoveries, to historiography. The 1999 issue explored the planning behind the new Greek Galleries at The Metropolitan Museum of Art, the viewer in ancient Roman landscape paintings the other life of the Fayum portraits, graphic and digital reconstruction of losses on ancient material at the Getty Museum and more. With such a range of objects, periods and philosophies under one cover, this is the yearly event for anyone with an interest in classical art.

Save 25% off the cover price with a year’s subscription to Apollo

Annual subscription (12 issues): UK £70.00; Overseas £75.00; USA (air speeded) $125.00; single copies including postage £10.00 (All major credit cards accepted)

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northern Europe and China. The exhibition commemorates the 100th anniversary of the discovery of the famous British Museum exhibition "Empire of the Gods," which features over 200 artifacts from ancient China, including bronzes, jade, and ceramics. The exhibition runs from February 28 to October 1, and is organized by the British Museum and the National Museum of China.

BIRMINGHAM, Alabama

SEARCHING FOR ANCIENT EGYPT: ART, ARCHITECTURE AND ARTEFACTS FROM THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY

This exhibition showcases a selection of artifacts from the University of Pennsylvania Museum of Archaeology and Anthropology, including mummies, tombs, and funerary artifacts. The exhibition runs from March 1 to June 30, and is located at the Birmingham Museum of Art.

BOSTON, Massachusetts

ART OF THE ANCIENT NEAR EAST

A new permanent installation, "Art of the Ancient Near East," opens at the Museum of Fine Arts, Boston. The exhibition features over 100 objects from ancient civilizations, including Mesopotamian, Egyptian, and Near Eastern art. The exhibition runs from March 5 to June 30, and is located at the Museum of Fine Arts, Boston.

NEW YORK CITY

MUSEUM EXHIBITIONS

UNITED KINGDOM

OUR PAINTED PAST: THE WALL PAINTINGS OF ENGLAND

This exhibition at the William and Mary Museum in Virginia explores the history of wall painting in England, featuring works from the 11th to the 19th centuries. The exhibition runs from March 1 to June 30, and is located at the William and Mary Museum.

BIRMINGHAM, Alabama

THE INCA'S JOURNEY TO THE MUSEUM

This exhibition at the Birmingham Museum of Art showcases Inca art from Peru, featuring works from the Inca Empire's golden age. The exhibition runs from March 1 to June 30, and is located at the Birmingham Museum of Art.

EDINBURGH

NEW MUSEUM OF SCOTLAND

The new museum houses several galleries devoted to Scottish national history, including "Queen Victoria's Scotland" and "The Great War." The museum also features temporary exhibitions, such as "The Great War: Experience and Memory," which runs from March 1 to June 30.

UNITED STATES

ATLANTA, Georgia

THE GREEK STYLE: AN EXPLORATION OF GREEK VASE PAINTING

This exhibition at the High Museum of Art explores the history of Greek vase painting, featuring works from the 6th to the 4th century BC. The exhibition runs from March 1 to June 30, and is located at the High Museum of Art.

NEW YORK CITY

NEW SAXON LONDON GALLERY

The latest exhibition from the internationally renowned New Saxon London Gallery features over 100 works, including paintings, sculptures, and prints from the 19th century to the present day.

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REOPENING OF THE ANCIENT NEAR EASTERN GALLERIES, featuring the Raymond and Beverly Sackler Gallery for Assyrian art, which recreates the architectural hall of an Assyrian palace. The galleries include many objects excavated by the museum at Nippur, Nineveh, Dur Sharrukin, Ashurnasirpal II from Anatolia and North Syria, and silver and gold objects from Sasanian Iran. METROPOLITAN MUSEUM OF ART (1) 212 879-5500. Opening October 19 October.

PHILADELPHIA, Pennsylvania
CANADA AND ANCIENT ISRAEL. The first major North American exhibition dedicated to the archaeology of ancient Israel and neighboring lands, featuring more than 500 ancient artefacts, c. 3000-500 BC, principally excavated by the Canadian archaeologist, Israel, Jordan, and Lebanon from 1921 to 1981. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOLOGY AND ANTHROPOLOGY. (1) 215 898-4000. A long-term exhibition opened 18 October 1998. (See Minerva, March/April, pp. 26-30.)


ROMAN GLASS: REFLECTIONS ON AN ANCIENT ART. An exhibition of over 200 glass vessels from the late 2nd century BC to the early 7th century AD from the museum's collections, most never previously displayed, illustrating how the craft of glassmaking was influenced by historical events and changing social values in ancient Rome. UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOL OGY AND ANTHROPOLOGY. (1) 215 898-4000. Until December 1999. Catalogue.

TIME AND RULES AT TIKAL: ARCHITECTURAL SCULPTURE OF THE MAYA. A reinstallation of this 1986-87 exhibition presenting a view into the museum's newly excavated, covered site of Tikal in 1956-70 which provided the evidence for new theories about the development of Mayan civilization. THE UNIVERSITY OF PENNSYLVANIA MUSEUM OF ARCHAEOL OGY AND ANTHROPOLOGY. (1) 215 898-4000. An ongoing exhibition.

PITTSBURGH, Pennsylvania
SHAMANS, GODS AND MYTHIC BEASTS: COLUMBIAN GOLD, FRICK ART MUSEUM (1) 412 371-6000. Until 10 October.

RICHMOND, Virginia
SPLENDOURS OF ANCIENT EGYPT: 170 Egyptian antiquities from the renowned collection of the Roemer-Pelizaeus-Museum, Hildesheim, Germany, of major objects from the Old Kingdom and the Late Period. VIRGINIA MUSEUM OF FINE ARTS. (1) 804 780-2700. Until 23 December. Catalogue $30; hardbound $35. (See Minerva, July/Aug 1999, pp. 10-15.)

SAN DIEGO, California
MYSTERIES OF THE MUMMIES. Dozens of human and animal mummies from ancient and modern cultures, including examples from Egypt, Peru, and Mexico. Hundreds of related items such as tombs, caskets, sacred skulls, mummies, mummy heads will be on display. Interactive displays will show how a diversity of ancient cultures lived, worked, and died. SANDIEGO MUSEUM OF MAN. (1) 619 239-2601. Extended until 6 September.

SAN FRANCISCO, California
CHINESE BRONZE AND BUDDHIST ARTS. 120 of the most exceptional and important Chinese museum-quality objects collection dating from the early Neolithic period to recent times, the first major reconstruction of the Chinese collection in over two years. ASIAN ART MUSEUM OF SAN FRANCISCO. (1) 415 379-8801. An ongoing exhibition.

TOLEDO, Ohio
HANDS-ON EGYPT GALLERY. A new and permanent interactive activity centre leading the visitor on a tour on the Nile River, through a reconstruction of a merchant ship, and into a v realistic craft shop with hands-on art activities, and other aspects of this ancient culture, with periodical changes. TOLEDO MUSEUM OF ART. (1) 419 252-8000.

WASHINGTON, D.C.

DEV! THE GREAT GODDESS. The Great Goddess plays a profound emotional and visual role in the artistic and religious life of India. About 120 Indian objects, including sculptures in bronze, stone, and terracotta, ranging over 2000 years, are included. ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-4880. An ongoing exhibition.


THE GOLDEN AGE OF AFRICAN ARCHAEOLOGY: CELEBRATED DISCOVERIES FROM THE PEOPLES REPUBLIC OF CHINA. A major exhibition with over 200 antiquities from c. 6000 BC to AD 960 focusing on objects excavated over the past 20 years, including stone sculpture, jade, gold, bronze, wood, and bamboo decorative objects, ritual implements, musical instruments, paintings, and calligraphy. NATIONAL GALLERY OF ART (202) 737-4215. 19 September-27 December (202 737-2200) to Houston.

ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION. (1) 202 357-2700.

The Treasures of the Royal Tombs of Ur. The third version of this exhibition featuring objects excavated from the Royal Cemetery of Ur, the 5000- year-old city known in the Bible as the home of Abraham, presented by the University of Pennsylvania Museum, ARTHUR M. SACKLER GALLERY, SMITH- SONIAN INSTITUTION (1) 202 357-2700. 17 October-17 January (then to Cleveland).

WORCESTER, Massachusetts
GREEK AND ROMAN GALLERIES REINSTALLED. This major exhibition, featuring over 200 objects from the Sackler collection, features a brand new display, bringing the experience of the ancient world to a whole new generation. Worcester Art Museum. (1) 508 799-4406. (See Minerva, May/June 1998, pp. 33-37.)

AUSTRALIA
MELBOURNE
NEW ANTIQUITIES GALLERIES. A new exhibition devoted to ancient art of the Mediterranean, Egypt, the Near East, and Pre- Columbian America, presenting the full extent of the gallery’s holdings in the area for the first time. NATIONAL GALLERY OF VICTORIA. (61) 3 9 208 0222. (See Minerva, March/April 1997, pp. 35-39.)

AUSTRIA
VIENNA
THE CLOUD PEOPLE OF ANCIENT PERU. An exhibition of mummies, mummified, and shrunken corpses from the Andes. Museum Volkerkunde (43) 1 534 300.


CANADA
TORONTO, Ontario
ANCIENT MARINERS OF THE ADRIAT IC. An extensive exhibition of Bronze Age, Greek, and Roman artefacts uncovered by a R.O.M. archaeological expedition to Palagruza, a Dalmatian site on the Adriatic Sea, supplemented by objects on loan from the Archaeological Museum of Split, Croatia. ROMAN MUSEUM OF TORONTO. (416) 586-8000. A new ongoing exhibition.

THE JOEY & TOBY TANENBAUM GALLERY OF BYZANTINE ART. A new gallery devoted to Byzantine antiquities from the 4th to 15th centuries, including over 300 objects: sculpture, mosaics, frescoes, liturgical objects, jewellery, and coins. ROYAL ONTARIO MUSEUM. (1) 416 586-5549. An ongoing exhibition.

CHINA
SHANGHAI
REOPENING OF SHANGHAI MUSEUM. Reopened after four and a half years of planning and construction, the new museum is shaped like an ancient Chinese bronze bowl's mouth. The nine square metres contain 11 galleries and three exhibition halls housing over 11,000 cultural relics. SHANGHAI MUSEUM. (86) 2 163 72 35 00.

DENMARK
COPENHAGEN
THE COLOURFUL MIDDLE AGES. NATIONAL MUSEUM OF ART (45) 331 344 11. Until 24 October.
EGYPT
CAIRO
THE ROYAL MUMMIES. Eleven pharaonic mummies, 8 kings, including Ramesses II, and 3 queens and princesses, have now been placed back on permanent exhibition. They were removed from display in 1980 when Anwar Sadat thought that their appearance robbed them of their dignity. THE EGYPTIAN MUSEUM. (20) 75-43-10.

LUXOR
MUSEUM OF MUMMIFICATION. A small new museum, close to the Temple of Luxor, devoted to mummiﬁed humans and animals, with separate displays for mammals, birds and reptiles. The stages of embalming, the materials, and a large collection of the surgical tools used are also on view. (20) 9538 0269. (See Minerva, Jan/Feb 1998, p. 40.)

FRANCE
ANGERS, Maine-et-Loire
EGYPTIAN ANTIQUITIES. MUSEE PINCE. Until 31 December.

ANTIBES, Alpes-Maritimes
REINSTALLATION OF THE ARCHAEOLOGICAL COLLECTION. Accompanied by a new exhibition. MUSEE D’ARCHEOLOGIE. (33) 49 20 05 435.


AUXERRE, Yonne
EARLY ROMAN ART. A special exhibition organised in collaboration with the Centre for Mediaeval Studies. ABBAYE SAINT GERMAIN (33) 86 51 09 74. Until 27 September.

BELESTRA, Pyrenees-Orientales
EVE AND DREAMS: A LOOK AT PREHISTORIC WOMEN. CHATEAU MUSEE DE BELESTRA. Until 31 December.

BIBRACIE, Burgundy
NEW CELTIC MUSEUM. A new museum of the Celtic civilisation, includes objects not only from France, but also Switzerland, Germany, Slovakia, Budapest, and the Mediterranean region. Bibracte is part of a huge Celtic fortified oppidum, with most of its fortifications still in place. MUSEE CELTIQUE DE BIBRACIE, Saint-Leger-sous-Beuvray. (38) 85 86 52 35.

BIERSHEIM
GALLO-ROMAN EDELBERG. MUSEE GALLOROMAIN. (3) 53 87 72 08. Until 26 September.

CANNES, Alpes-Maritimes
FROM EXCAVATION TO MUSEUM: THE ANCIENT WALL PAINTINGS OF THE ILLE SAINT-CLAIR. A permanent exhibition showing Roman wall paintings discovered in local excavations. MUSEE DE LA MER. (33) 4934 3817.

CARNAC, Morbihan
CELTIQUE ART: FROM THE FARM TO THE FORT. MUSEE DE LA PREHISTOIRE. (3) 29 75 22 204. Until 30 October.

COMMERCY, Meuse
THE ARCHAEOLOGICAL OBJECT IN ANCIENT FRANCE. MUSEE DE LA CERAMIQUE ET DE LOUVIERE. Until 30 October.

DHAOURS PERU: FROM ITS ORIGINS TO THE PRESENT DAY. This international exhibition emphasises the splendid archaeology discovered in Peruvian gold in the 18th century. MUSEE DE LOUVRE. (33) 14 20 50 50. 23 October-17 January.

EUROPE AT THE TIME OF ULYSSES. Gods and heroes of the Bronze Age. ORIGINES MUSEE ETRUSCOPALAI (33) 1 44 13 17 30. 30 September-9 January 2000.

REOPENING OF SOME OF THE NEAR EASTERN, EGYPTIAN, GREEK, ROMAN, AND ISLAMIC GALLERIES. The Sackler Wing of Oriental Antiquities (13 new rooms); reopening of the Egyptian galleries with many new objects on view including a unique large diorite head of Queen Nefertiti; pre-Hellenistic and Archaic Greece; Hellenistic antiques; epigraphic gallery; Greek and Roman terracottas and glass; Roman silver. MUSEE DE LOUVRE. (33) 1 40 20 50 50. Until 9 January. (See Minerva, Sept/Oct 1998, pp. 8-14.)

PERIGUEUX
GALLO-ROMAN MURALS. MUSEE DU PERIGORD. (33) S 53 06 40 70. Until mid-November.

ROUEN
FRAGMENTS OF HISTORY: ANCIENT POTTERY. MUSEE DES ANTIQUITES. (33) 2 35 98 55 10.

SAINT-LEGER-SOUS-SIEVRE

SAINT-MARCEL, Indre

SAINT-ROMAIN-EN-GAL, Rhone
NEW ARCHAEOLOGICAL MUSEUM. The largest and newest archaeological museum in France overlooks the archaeological site of the Roman city of Vienne. Excavations since 1981 have uncovered impressive frescoes and mosaics, including the mosaic of the Battle of Lugdunum. MUSEE DE LA ROMANIQUE EN-GAL. (33) 74 85 03 76.

STRASSBOURG, Bas-Rhin
A DREAM OF ETERNITY: THE SCHLUMBERGER COLLECTION. MUSEE ARCHAEOLOGIQUE. (33) 388 52 50 00. Until 31 December.

VALENCE, Nord
TEN YEARS OF ARCHAEOLOGY IN VALENCE. MUSEE DES BEAUX-ARTS VALENCEENNES. (33) 27 22 57 20. Until 30 October.

GERMANY
BERLIN
ONE HUNDRED YEARS OF THE MUSEUM. VORDERASIATISCHES MUSEUM, PERGAMONMUSEUM. (30) 20 33 55 518. Until 15 December.

100 YEARS OF EXCAVATIONS IN MILETUS. ANTIRAKSAMMLUNG. (30) 20 555 504. Until 31 December.

REINSTALLATION OF THE EGYPTIAN COLLECTION. This installation in Charlottenburg, featuring the famed white marble stela of Hotep, which includes a number of pieces not

of display since before World War II, is a temporary one awaiting the transfer of the entire collection to the main museum building in the Museuminsel in about 2005. AEGYPTISCHES MUSEUM UND PAPYRUSAMMLUNG. (30) 20 355 506.

SCHNICKELS PANTEON. ANTIRAKSAMMLUNG. (30) 20 355 504. Until 31 December.

TREASURES FROM CYPRUS. ANTIKENSAMMLUNG. (30) 20 355 504. Until 31 December.

TROY-SCHLIEMANN-ANTIQUITIES. Permanent exhibition of more than 500 Trojan antiquities in Berlin, now on display after reopening the museum collections from East and West Berlin. MUSEUM FUR VORUND FRUHGESCHICHTE SCHLOSS CHARLOTTENBURG, LANGHANSAUB. (30) 32 30 91 233.

BONN
RHENSISCHES LANDESMUSEUM BONN. The museum will be closed until early in 2000; waiting for complete renovation.

BRUNSWICK
MEDIEVAL IVORIES FROM BERLIN SCULPTURE GALLERY. HERTZOG ANTON ULRICH-MUSEUM. (39) 531 492400. Until 7 November.

GOTHIC, Thueringen
FROM SONG TO MUMMIES. SCLIOSSMUSEUM GOTHIC. (36) 3623 53036. Until 27 November.

HAMBURG
MEXICO CITY: FROM THE CAPITAL OF THE AZTECS TO THE LARGEST CITY IN THE WORLD. This extended exhibition includes a prominent section on the temples, lives, and culture of the Aztecs. HAMBURGSCHES MUSEUM FUR VOLKORUHNDE. (40) 40 4419 5524. Until 30 November.

HAMM
LIFE AND DEATH UNDER THE PHARAOS. A large travelling exhibition from the RMO In Londen, on display until 15 March. Egyptology, religion, pharaohs, gods, and everyday life of ancient Egypt. GUSTAV GROSS-MUSEUM. (32) 2381 1757 04/08. Until 17 October.

KARLSRUHE
ANCIENT CIVILISATIONS: WESTERN GREEKS, ETRUSCANS, ROME, AND BYZANTIUM. A new permanent section of the museum’s notable collection of antiquities featuring a number of masterworks, including various fine Byzantine objects on display for the first time, such as a unique silver cross. The first section, on the ancient Near East, the Cyclades, Egypt, and mainland Greece, opened in 1995. BADISCHES LANDESMUSEUM KARLSRUHE. (7) 2 91 26-6514. Opened 4 museum crown.

KASSEL
EGYPTIAN FAIENCE. SCHLOSS WILHELMSHOEHE. (56) 561 36011. Until 26 September.

MAINZ, Rheinland-Pfalz
REOPENING OF THE ROMAN GLASS EXHIBIT. LANDESMUSEUM MAINZ. (61) 6313 28527.

PADERBORN
New exhibition: WESTFALEN ART AND CULTURE OF THE CAROLIN...
RIMINI

ROME
THE COLOSSEUM
The monument can now be visited every Saturday and Thursday evening, from 9 to 11.30pm, and is to be special- ly lit from a balloon in the sky. (39) 06 390 080 730. Until October 26.

THE CULT OF DIONYSOS IN LUCANIA
Three separate sections present recently excavated objects ranging in date from the bronze age to the Roman empire. The focus is on the spreading of Dionysiac cults in the territories adja- cent to the Greek colonies in southern Italy. MUSEO BARRACCO. (39) 0668 806 848. Until November 28.

THE IVANEO TULLIO DINARO COLLECTION OF CHINESE AND SOUTH EAST ASIAN ANCIENT CERAMICS AND BRONZES. The important Dinaro collection of Chinese and South East Asian objects is exhibited for the first time. MUSEO NAZIONALE D'ARTE ORIENT- TALE. (39) 0648728484. Until the end of September.

LA VILLE, LE JARDIN, LA MEMOIRE. L'ENGLISE e la storia. In the Soprintendenza Archeologica of Rome are excavating the 5th century AD palace of emperor Honorius and of his sister Gala Placidia in the garden of the villa. Evidence of settlements of the 4th and 3rd century BC have also been dis- covered. VILLA MEDICI. Until September 5.

MUSEO NAZIONALE ETNUSCO DI VILLA GIULIA. Seven rooms closed since 1990 have reopened: on view are ceramics and jewellery from the Castellani collection and artefacts from the 6th and 5th century temples and the necropolis of Falerii Vetere, Falerii Novi and Narni. 06 322 6571. An ongoing exhibition.

MUSEO NAZIONALE ROMANO - PALAZZO MASSIMO ALLE TERME. Since June all the sections are open to the public: Palazzo Massimo Antiquarium, the complete Palazzo massimo Antiquarium, and the Roman wall paint- ings from the Villa della Farnesina and other important sites. Guidebooks also in English. (39) 06 520 726.

PALATINO MUSEUM - REOPENING. After 13 years of restoration the muse- um has now re-opened. It features a magnificant collection of Roman mar- ble sculpture and the adjoining Domus Augustana houses wall paintings from the Aula Iulia. MUSEO PALATINO. (See Minerva, March/April 1998, pp. 39-40).

THE ROADS OF THE VIA SACRA FROM SABINUM TO THE SAMILITE REGIONS. More than 2000 objects document the history and the culture of the people of the Sabine region, from their origin to their long conflict with Rome. TERME DI DIOCLETIANO. September 15 – December 1999.


ROMAN HOUSES UNDER S. PAOLO ALTO REGOLA. A labyrinth of ancient houses underneath the Palazzo Sperchi can now be visited by appointment. (39) 06 829 235.

VI DEI CORSO, A TWO THOUSAND YEAR OLD STREET. Paintings, marble statues, prints, coins, and medals illustrate the history of this area that incorporates the Ara Pacis, the mausoleum of Augustus and Marcus Augustus in its path. MUSEO DEL CORSO. (39) 066 707 2180. Until September 30.

VICTORY OVER BARBARIANS, FROM PAGRAMO TO THE ROMAN. The "Dying Gaul" from the Capitoline Museum and "The Gaul stabbing himself" can now be seen side by side. PALAZZO ALTEMPI. (39) 06 890 3500. Until December.

TIVOLI
VILLA ADRIANA
The ruins of emperor Hadrian's villa are now lit at night and can be visited every Friday night until the end of September. (39) 0639 080 739.

TORINO, Savona FROM JASPER TO BRONZE: LIGURIA ARCHAEOLOGICA. Every Tuesday an archaeological discoveries relating to Savona and ancient jasper and copper mining. MUSEO CIVICO A PALAZZO DEL MARCHESI A TOIRANO. (39) 0182 989 968. Until the end of 1999.

TRIESTE
CHRISTIANITY IN THE EAST. MUSEO STORICO DEL CASTELLO DI MIRAI- NA. (39) 040 224 1143. Until 30 October.

TURIN
MUSEO DI ANTICITÀ. Newly renovated sections of the museum were opened in May 1998 as part of the regrouping of the whole museum, documenting archaeological work in Piedmont on sites dating from prehis- toric to the Middle Ages. (39) 011 521 2251.

TRAVELLING THROUGH TIME
Comprehensive exhibition which will travel throughout Italy and abroad. Its aim being to stimulate a greater interest in history for schools. The objects on show have been lent by a host of museums ranging from the British Museum to many archaeological and military museums in Italy. MUSEO STATALE NAZIONALE D'ARTIGLIERA. (39) 011 88 4432. Ongoing in different cities until December.

JAPAN
NAGOYA
ANCIENT ART OF THE MEDITER- RANEAN. A long-term loan exhibition of antiquities from the Museum of Fine Arts, Boston, finally opening after a delay of three years. It is the first five- year loan from Boston under the terms of its 20-year commitment. NAGOYA/BOSTON MUSEUM OF FINE ARTS. Until March 2004.

SHIGARAKI

LEBANON
BAALBEK
BAALBEK: RESEARCHING THE RUINS, 1898-1998. On the 100th anniversary of the first excavations, financed by Kaiser Wilhelm II of Germany, an overview is presented of the historical development of the site from the Bronze Age on. NEW MUSE- UM. An ongoing exhibition.

MOROCCO
MARRAKESH
MINBAR FROM THE KUTUBIYA MOSQUE. This monumental inlaid wooden pulpit was produced in Cordoba, Spain, in 1137-1145 AD, later assembled in Marrakesh, installed in the mosque of ‘Al Ibr Yusuf (1107-1116), and moved around the city until later to the Kutubiya Mosque of Abd al-Mu’min (1130-1163 AD). One of the masterpieces of the Islamic world, it has been newly restored in a collabo- ration between conservation specialists from the Metropolitan Museum of Art and Moroccan craftsmen. BADI PALACE. A permanent installation.

THE NETHERLANDS
AMSTERDAM

MYTHS AND MUSIC: MUSIC IN CLASSI- CAL ANTIQUITY. A retrospective exhibi- tion about music in Greek and Roman Antiquity. Classical musical instruments, models on Greek vases and modern replicas trace the development and sig- nificance of music in antiquity. ALLARD PIERSMUSEUM. (39) 20 252 5566. 10 December-12 March.

ASSEN
ANCIENT SOUNDS UNEARTHED. A spe- cial exhibit devoted to prehistoric music, with musical instruments, DRENTHES MUSEUM. (39) 392 312 741. 12 September-28 November.

DEN HAAG (THE HAGUE)
MESSAGES OF STONE. Indonesian stone sculptures from the Barber- Mueller Museum, Geneva. HET PALEIS. (39) 70 338 1111. 25 September-16 January.

LEIDEN
THE NATIONAL MUSEUM OF ANTIQUI- TIES REOPENS. On the 19 November the National Museum of Antiquities, Leiden will reopen it doors after two years of renovation. THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSE- EUVM VAN OUDEHEDEN, RMO). (39) 71 512 7527.

RITUAL AND SPLENDOUR, ANCIENT MASTERPIECES FROM THE MIHO MUSEUM, JAPAN. The first exhibition in the London galleries of the RMO is made up of an exceptional collection of fifty-six pieces from the ancient Near East, Egypt, and the Classical World, on loan from the MIHO MUSEUM in Shiga (Japan). THE NATIONAL MUSEUM OF ANTIQUITIES (RIJKSMUSEUM VAN OUDEHEDEN, RMO). (39) 71 512 7527.

SOLOTHURN

ZURICH
NASCHE THE SECRETS OF THE VINGU- PER DIET. Images of the ancient signs and symbols found on the Nasca plateau in northern Peru are exhibited in an attempt to interpret them, along with an exhibition of Nasca ceramics and textiles. MUSEUM RIEBERG, ZURICH. (39) 1 622 4528. Until 3 October.

MINERVA 69
MEETINGS, CONFERENCES, & SYMPOSIUMS

3-5 September. ROMAN CHESTER RE-OPENS. Chester. Contact by Chester Archaeology Society as part of their 150th Anniversary celebrations. Contact: Peter Carrington, tel: (44) 224 402028. Email: p.carrington@chestercc.gov.uk. Website: http://www.morpork.u-net.com/conf.html.

6-10 September. EUROPEAN CONFERENCE OF IRANIAN STUDIES. MondeIraqi, Paris. (33) 3 49 60 40 05.

6-10 September. VIII FLINT SYMPOSIUM. Bochum, Germany. Prof Dr Gerd Wiesegber, email: Wiesegber@dmr-lb.cubs.de.

10-12 September. FIRST INTERNATIONAL CONFERENCE: ASSOCIATION OF BIOLOGICAL ANTHROPOLOGY AND OSTEARCHAEOLOGY. Birmingham, UK. Contact: Dr M. Biddle, Department of Ancient History, and Archaeology, University of Birmingham. Tel: (44) 121 441 5497. Fax: (44) 121 441 5497.

14-19 September. EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS, 5TH ANNUAL MEETING. Bournemouth. Contact: Email: ea9999@bournemouth.ac.uk. Website: www.cws.ac.uk/consc/ea9999.

17-19 September. ARCHAEOLOGY AND EDUCATION. York. Contact: Don Henson, Council for British Archaeology, (44) 1904 671 417.

18 September. PRE-COLUMBIAN SOCIETY OF WASHINGTON, 6TH ANNUAL SYMPOSIUM. Theme: Understanding the Epiclastic: Turbulent Times in Mesoamerica. Contact: Jeff Spillstoser. Tel: (1) 301 394 8532. Email: jspill@mayaresearch.com.

20-24 September. FOUNDERS, SMITHS, AND PLATERS: METAL FORMING AND FINISHING FROM THE EARLIEST TIMES. Oxford. Contact: Chris Salter, Oxford Centre for Advanced Materials and Composites, Department of Materials, Oxford University, Parks Road, Oxford OX1 3PH. Email: chris.salter@materials.ox.ac.uk.

20-27 September. 14TH INTERNATIONAL CONGRESS FOR CHRISTIAN ARCHAEOLOGY. Theme: Early Christianity between Rome and Constantinople. Contact: Königsgesellschaft, Archäologiestiftung, Universität Wien, Franz-Karl-Gasse 1, A-1190 Vienna, Austria. Tel: (43) 1 313 52 242. Fax: (43) 1 319 36 84. Email: Icha.klass-Archaeologie@univie.ac.at.

21-24 September. 14TH INTERNATIONAL BRONZE CONGRESS. Köln. Contact: Professor Renate Thomas, Romisch-Germanisches Museum, Rönnkohlplatz 4, D-50667 Köln. Tel: (49) 221 221-24542. Fax: (49) 221 221 2430.

22-26 September. 3RD CONGRESS OF IBERIAN REAL, PORTUGAL. Contact: Dr Mila Simoes de Abreu, Universidade de Tras-Montes e Alto Douro, Campus da Quinta dos Prados, Apartado 202, 50 01 Vila Real, Portugal. Tel: (351) 59 240 179. Fax: (351) 59 326 146. Email: msaubre@utad.pt. ARCHAEOLOGY OF THE MINEOR. Contact: Dr Jordi Juan i Tresserras. Tel: (34) 909 328 582. Email: juanitrvium.gih.u.es.

27-28 September. MUSEUMS ASSOCIATION CONFERENCE. Edinburgh, UK. Contact: Sonia Sewell. Tel: (44) 01146 462 880.


30 September-3 October. THE MARITIME HISTORY OF THE VIKINGS. Omonville la rouge, France. (33) 2 33 52 74 94.

1-2 October. BEYOND THE MAP: ARCHAEOLOGY AND SPATIAL TECHNOLOGIES. European University Centre for Cultural Heritage, Ravenna, Italy. For details: Dr Gary Lock, Oxford University Institute of Archaeology, 36 Beaumont Street, Oxford.

4-8 October. 4TH INTERNATIONAL CONGRESS OF HITTITOLAND. Würzburg, Germany. Contact: Gernot Wilhelm, Institut fuer Oriental Philologie, Universitat, Ludwigstrasse 11, 97074 Würzburg, Germany. Tel: (49) 931 31 2682. Fax: (49) 931 31 2674. Email: gernot.wilhelm@mail.uni-wuerzburg.de.

17-23 October. WORLD CONGRESS OF CONSERVATION AND MONUMENTAL HERITAGE. 12th General Assembly, Mexico City and Guanajuato. Contact: Mazarati 190 Col. Condesa C.P. 06120, Mexico D.F. Tel: (52) 227 31 66. Email: icomosmex99@compuverse.com.mx.

4-7 November. 25TH ANNUAL BYZANTINE STUDIES CONFERENCE. University of Maryland. Details on website: www.hc.sc.edu/bcs/index.htm.

5-7 November. MESOLITHIC SCOTLAND: The Early Holocene Prehistory of Scotland and its European Context. Edinburgh. Contact: Mesolithic Scotland Conference, The Society of Antiquaries of Scotland, Royal Museum of Scotland, Chambers St, Edinburgh EH1 1JF, Scotland, UK. Fax: (44) 131 247 4163. Email: j.rowan@mans.ac.uk.

17-20 November. AMERICAN SOCIETY OF ORIENTAL RESEARCH. Annual Meeting. Cambridge, MA. Contact: Dr. Randy Dornemann, ASOR at BU, 5th floor, 656 Beacon Street, Boston, MA 02215-2008. Tel: (617) 333-6574. Email: rdornem@fas.harvard.edu. WWW: asor.org/AM/AM99.html.

30 November-1 December. CLEANING THE PARTHENON SCULPTURES. Discussions as to what extent the cleaning has altered the surface of the sculptures and will be led by an international panel of experts. The Brunei Gallery Lecture Theatre (SOAS). Send fee of £80 in advance, made payable to the British Museum, to Keeper, Department of Greek and Roman Antiquities, British Museum, Great Russell Street, London WC1B 3DG.

28 March-3 April 2000. EIGHTH INTERNATIONAL CONFERENCE OF EGYPTOLOGISTS: International Conference Centre Cairo. Contact: Dr.Zahl Hawass. Fax: 00 20 2 340 7239 Tel: 00 20 2 383 4519.

LECTURES

UNITED KINGDOM

HORSHAM

25 September. MORE NEWS FROM THE TOMB OF SENNEFERI Drs Helen & Nigel Strudwick will be speaking for the Sussex Egyptology Society in Horsham, West Sussex. Contact: Janet, (44) 1903 813 203.

LONDON

1 October. QUEEN NEFERTARI AND HER TOMB. Daphne Skinner, Manchester Ancient Egypt Society. University of Manchester, Institute of Science and Technology. Contact Victor Bleden: (44) 161 225 0879.

5 October. SECRETS OF THE DESERT: ROCK ART OF THE MESSAK SETTAFAT (SOUTHERN LIBYA). Rudiger and Gabriella Lutz. 5.30pm. Society for Libyan Studies. (At the British Academy).

6 October. THE IMAGE AND REALITY OF ALMS-GIVING IN THE GREAT HALLS OF HENRY III. Sally Dixon-Smith, British Archaeological Society. To be held at the Society of Antiquaries, Burlington House, Piccadilly. 5 pm.

30 October. THE ARCHAELOGICAL PERIOD OF THE DIVIDED MONARCHY CITY IN ISRAEL: RECENT RESEARCH. Peter van der Veen. ISIS Fellowship lecture and AGM to be held at the Institute of Archaeology, Gordon Square (G0). 1.30pm. Contact Diane Woolley: (44) 1707 357 698.

30 October. SPLENDOURS OF SYRIA II. A series of short illustrated lectures give an introduction to the history and archaeology of Syria. Jonathan Tubb and Rowena Loverance. SOAS, contact: (44) 171 323 8511 / 8854.

3 November. TINTAGEL, CORNWALL: FIELDWORK AND RESEARCH DURING THE PAST DECADE. Prof. Christopher Morris. British Archaeological Association. To be held at the Society of Antiquaries, Burlington House, Piccadilly 5pm.

1 December. THE ST NICHOLAS CROSIER IN THE VICTORIA AND ALBERT MUSEUM. Dr Pamela Tudor-Craig. British Archaeological Society. To be held at the Society of Antiquaries, Burlington House, Piccadilly. 5pm.

23 December. CHRISTMAS. Mistletoe, and Their Use in Roman Egyptian Antiquities. Basel, Switzerland. 61 273 5454.

APPOINTMENTS

Ute Wartenberg has been appointed Executive Director of the American Numismatic Society. Dr Wartenberg has been the Assistant Director since June 1998 and previously was Assistant Keeper as Curator of Greek Coins in the British Museum for seven years.

Dr Penny Wilson, an Egyptologist currently working in the Fitzwilliam Museum in Cambridge, has been appointed to a 3 year teaching position in the Dept. of Archaeology, University of Westminster.

AUCTIONS

15 September. DOROTHEUM, Vienna. ANTIQUITIES. (43) I 515 60 533.

24 September. PHILLIPS', London. ANTIQUITIES. (44) 171 629 6602.

20 October. CHRISTIE'S, London. ANTIQUITIES. (44) 171 581 7611.

21 October. BONHAMS, London. ANTIQUITIES. (44) 171 395 3994.

FAIRS

17 October. ANTIQUITY DEALERS ASSOCIATION. The Britannia Hotel, London.

13-21 November. CULTURA. The World Art and Antiques Fair. The world's largest eclectic quality deal fair, held in classical Roman, Greek, and Egyptian antiquities. Basel, Switzerland. 61 273 5454.

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  KV5 in the Valley of the Kings
  The American Discovery of Egypt
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  The Middleham 17th-century Coins

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Roman marble statue of a nude youth. His head, with its mane of tiered curls, is turned to the left, gazing downward with a dreamy expression; a cloak is looped over his left shoulder. 2nd-3rd Century A.D. H. 71.1 cm. (28 1/2")
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